

TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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CARLETON MACY.

THE MATINEE GIRL.



The Matinee Girl is so hard up for brilliant theatrical matter to give you that she thinks of having a series of pink teas for stars, with a stenographer disguised as a guest taking down notes of what they say for future reference.

In this way I'd be able to give you some Real Conversations that would be great, and this is the latest fad in journalism. The idea is a little bit yellow, I admit, but we live in a yellow age—an age of gold.

The first thing will be to arrange for the pink teas and the stenographer in advance; then to get you to accept; and then to lead the conversation into the groove that I want you to talk in. Then I may be able to get in a few good bright things myself.

Will you come to my party?

The fact is that the Summertime is lethargic. Everything stops, except crimes, suicides and heat prostrations. And we read the papers and we imbibe all these horrors and send them out again from our brains in currents to work more mischief. That's what a "crime wave" means.

This is Prentice Mulford, not The Matinee Girl, who is talking, but it's just as true. The average newspaper is a printed chamber of horrors. Dinkelspiel and Dooley are like great white lights that make you smile in the midst of all this record of the world's madness and misery each day.

Some one of these days a thrifty philanthropist, willing to give out money with his right hand that he may take it in with his left, will start a paper devoting more space to the brighter side of life—the laughter, the goodness that is always in life, the happiness and the hope.

Freaks and science and society are well enough in their way, but we are all tired of them—especially in Summer, when the earth stops to smile over the absurdity of things and the absurdity of human beings especially.

But the men and the women who write for the editors—who work for the men and the women who own the great American papers—for they must be great, as we have no better—get in a rut so eternal that nothing short of the last trump of the Angel Gabriel will ever rouse them. And the only interest they'll have in the coming of the Angel Gabriel will be that it will be a good news story.

One of the schemes in connection with the paper of the future which will record the good as news and cut the bad as commonplace, will be a playground for the writers and the editors. The roof would be the best place to have it, with a high railing, so they couldn't fall off. Then they might have a zoo and an aquarium and live animals to play with. They would get a new view of life, and get out of the rut.

But, alas! this is a long way off, this ideal time. As far as present prospects indicate, I think the time is coming when newspaper writers will be rationed like the Indians on the reservations.

Each week they'll get bacon and blankets and some tobacco, and they'll have wiggams, where they'll indite burning thoughts that will be measured by weight and tested with acid.

It will be a literary sweat-shop system, and you can imagine what fire and sparkle and interest the productions of the victims will develop.

I can recollect reading somewhere of the time when Rudyard Kipling was a very young man, editing a paper in Bombay with one assistant.

A letter came from the man who owned the paper, commanding Kipling to put more sparkle and life in it. Bombay was dull, and the young editor and his one assistant looked at each other in dismay.

Finally they decided to go out and drink quantities of champagne before compiling the next day's paper, as this was the only method they could see any hope in. I don't think it worked well, either.

Noticing that the modern idea seems to be to induce some kind actor to write for you when you are on space, as they are always too noble to send in bills, The Matinee Girl laid low, and finally the chance came. Calm demand brings all good things in time, it is said.

A paper had an interesting story of the Ross-Fenton Farm at Deal. It pictured Charles Ross killing Spring chickens in the garden while Mrs. Ross cooked them in the kitchen.

"Here," thought I, "is an interesting story. Two stars like Duse, wearied of success, turning from the glare of the footlights to the calm steady gleam of a kitchen range! They prefer to stand knee deep in parsley and young carrots and peas and things to all the floral harps and horseshoes that were ever set out in a lobby.

From the footlights to the farm! It seemed a charming idea. With The Matinee Girl to think is to forget. So without thinking I wrote to Mrs. Ross, asking her if it were all really true, and how about it.

And she replied thusly, with a tale of woe:

My Dear Girl:

I have been waiting patiently for something

to happen that I might write you about, knowing that newspapers never print anything except those things that really do happen. Well, it has happened with me. And it is one of the unexpected delights connected with running a place people come to in a rush. About the recipes you ask for, I am at a loss to answer you, for I draw the line somewhere, and here it is. I will not cook, although I can cook, and fairly well, too.

On the morning of the Fourth of July I went down to the linen room and one poor lonely naphkin stared me in the face with a reproachful look, seeming to ask, "Where are my companions?" With a heartbroken sigh I answered, "Where, oh, where?" I rushed excitedly to the laundry to find that even more lonesome, as in *la blanchisserie* and her assistant were conspicuous by their absence. They had the grace to leave a note saying they had gone to celebrate "the Foth." What was I to do? No linen at half past ten on Independence Day! (There was independence for you!) Sixty dinners on for service between the hours of two and nine, and one naphkin to serve them with! There was just one thing to do—enact the role of *Sans Gene*—which I did with the assistance of my maid, who seemed to be the only colored woman in Asbury Park who was not ambitious to celebrate the day. We worked faithfully for three hours, I entertaining more guests in the laundry than Charlie did on the lawn, and he, thinking it a good joke, sent every one down to see me. My only consolation is that I lost ten pounds of avoirdupois which were not a bit of use to me, and my guests had clean linen. Now in closing I will ask a great favor of you. If you can secure me a position as leading laundress in a home company and guarantee me a salary of more than five dollars a week, the regulation union wages, I am open for engagements. As for the recipes you speak of, come down and spend a day with me and I will give you all the recipes you can carry away with you, tested and untested.

Very sincerely,

MABEL FENTON ROSS.

Gertrude Atherton, Max O'Rell, and Ella Wheeler are in a mix-up over the subject of Woman. The fact is, Max O'Rell when in doubt always plays a queen. It's always a good play. Like a baby in literature, it takes.

A writer I once knew said: "When I am in doubt I always write something about a baby. It's always a success." Long ago an editor wrote me: "Send us some more baby verses. The baby always goes."

So does the subject of Woman always rouse a controversy. Foolish women are always jumping up to defend their sex. Really we need no defense. There are plenty of men to defend us anyhow.

When I read one of Max O'Rell's cleverly-baited articles on the Woman question I feel like wiring him: "Now you stop, you saucy thing you!"

The funniest thing about O'Rell's articles is that he has about the right view of the woman in public life. When he says women cannot stand success he speaks truly. They not only cannot stand success, but they cannot stand any emergence from their shells, not to advantage.

They pay for everything in nerves and sensibilities and beliefs, and the reserve that is the best part of a woman's nature.

The moment a woman begins to blast out her opinions in passionate verse, or passionate print, she loses. As she trains herself to act life's joys and tragedies, counterfeiting emotion or feeling, as most great women actors do, she loses.

Duse says that the only trouble with life is that it is too long. She knows.

Alan Dale, writing from London, speaks of a letter in one of the galleries written by Mrs. Siddons to a youthful stage aspirant, in which she says, in stately old time phrases, that the advantages she had gained had been so counterbalanced by anxiety and mortification that she long ago resolved "never to be accessory to bringing any one into so precarious and arduous a profession."

Here is a little story: One day The Matinee Girl and Evadne were hunting for mouse holes. You may smile, but you don't know how exciting it is!

The mice had been playing golf and polo every night in the dining room. The logical deduction was that they made a triumphal entry each night through some crevasse in the wall. Ergo, stop it up.

Evadne, who is thinner than I am, put her head under the refrigerator.

"Eureka!" she exclaimed.

"Excelsior!" said I.

"No," replied she, "putty and broken glass, or else common kitchen soap."

This last struck me as a great idea. I could fancy the feelings of a mouse who began to chew through something, and suddenly realized that he was full of kitchen soap.

I knew what it was once to attempt to brush my teeth in the dark and discovered all too late that I had struck a jar of cold cream warranted to remove sunburn and freckles. It was a most embarrassing moment.

We stopped up the hole under the ice box, and a mighty peace brooded over the place. But it happened that one of the mice was out for an airing, and when he attempted to return, lo! the gate was closed.

Wild eyed he scurried about while I climbed upon the table and Evadne, securing the broom, took a commanding position on a couch. The mouse scouted across the room. I gave an imitation of a stork. Evadne screamed.

"Don't be foolish," I said, "it's only a mouse!"

"That's all right," said Evadne. "You are on the table."

I had a strong notion to order her to get down and sweep out the mouse. Just then it began to jump about in the middle of the floor. Evadne lunged with the broom. The mouse backed and feinted as though he were about to run up the handle. She dropped it. We both screamed. All was quiet.

"Suppose," I said coldly, "you go out and call the janitor?"

"I daresent move," she said.

The bell rang.

"Answer the door at once, or consider yourself discharged," I said.

Evadne stepped to the floor with her skirts gathered about her waist in a most improper manner. She crept out into the hall and admitted the janitor. He had two hand grenades and an axe.

"I thought it was a fire," he said. I pointed to the broom. He lifted it. Beneath it lay the cold gray corpse of a wild-eyed mouse.

He took it out without a word. Evadne handed me a glass of water. I stepped from the table.

"Doesn't that mouse remind you of something?" I asked Evadne.

"Indeed, it do," she said.

"What?" I asked.

"I can't just think," said she.

"Doesn't it remind you of a woman in public life?"

"Indeed, it do!" she replied.

THE MATINEE GIRL.

GOSSIP OF THE TOWN.

The members of the Freeland Dramatic company presented a diamond ring last week to Silas Guy Woodring, who has directed the company very successfully through the past season.

Katie Emmett will appear next season in The Waifs of New York, under the direction of Howard and Doyle. Her season will open in Chicago.

Lorin J. Howard is preparing to send a company on the road next season in The Great World, which he will present with new and sensational effects.

Rehearsals for A Million Dollars began at the New York last Tuesday.

Plans were filed last week for improvements that will cost \$2,000 in the West End Avenue house owned by Mrs. Nat C. Goodwin (Maxine Elliott).

A certificate was filed at Albany on July 9 recording a reduction from \$25,000 to \$1,000 in the capital stock of the Broadway Theatre Company.

Andrew Mack in The Rebel will open the season at the Academy of Music, on Aug. 20. The Rebel is a melodrama of the Irish rebellion of '78. Its author, James B. Fagan, is stage-manager of Her Majesty's Theatre, London, in which city the play has been successful.

A new Jewish theatre will be opened in Philadelphia on Aug. 15 upon the site of the old Globe Theatre.

Willis E. Boyer is in town engaging the company to support Daniel Sully in The Parish Priest, which will open for a run at the Fourteenth Street Theatre on Aug. 30.

Ann Scaife, now at her home in Minneapolis taking vocal lessons, will play the lead in A Wise Woman (No. 2) next season, opening in August. This will be her second season under management of Colonel Leslie Davis, she having played last season the Ingenue role in A Wise Woman with Marie Lamour.

The King's Highway, a new romantic comedy by William Gill, has been secured by H. D. Gra-

hamer for Roland Reed, who will give the new play an elaborate production. The characters to be presented by Mr. Reed and Isidore Bush were written especially for them.

Dot Karroll has recovered from the effects of her recent accident, and will lead Peck's Bad Boy company next season, rehearsals commencing in Boston on Aug. 20.

George J. Clifton, accompanied by his mother, sailed for Germany on July 12. He will return in time for the opening of next season.

Meryl Hope closed her special season in Sapho at Kansas City on July 7, and has gone to her home in Los Angeles, Cal., for a few weeks' rest. She will return to New York early in September.

A corpse found recently in the woods near Brooklyn, Md., was supposed at first to be the remains of John Marshall, actor, who has disappeared from his home in Baltimore. Friends of the missing actor have proved, however, that the body was not that of Mr. Marshall.

Lord and Lady Francis Hope (May Yoho) are guests of Edna Wallace Hopper at her home in California. They will soon arrive in New York on the way to England, having gone around the globe.

The Earl of Yarmouth (Eric Hope) suffered an attack of jaundice last week at Newport, but expects to be able to open there this week with his Summer company.

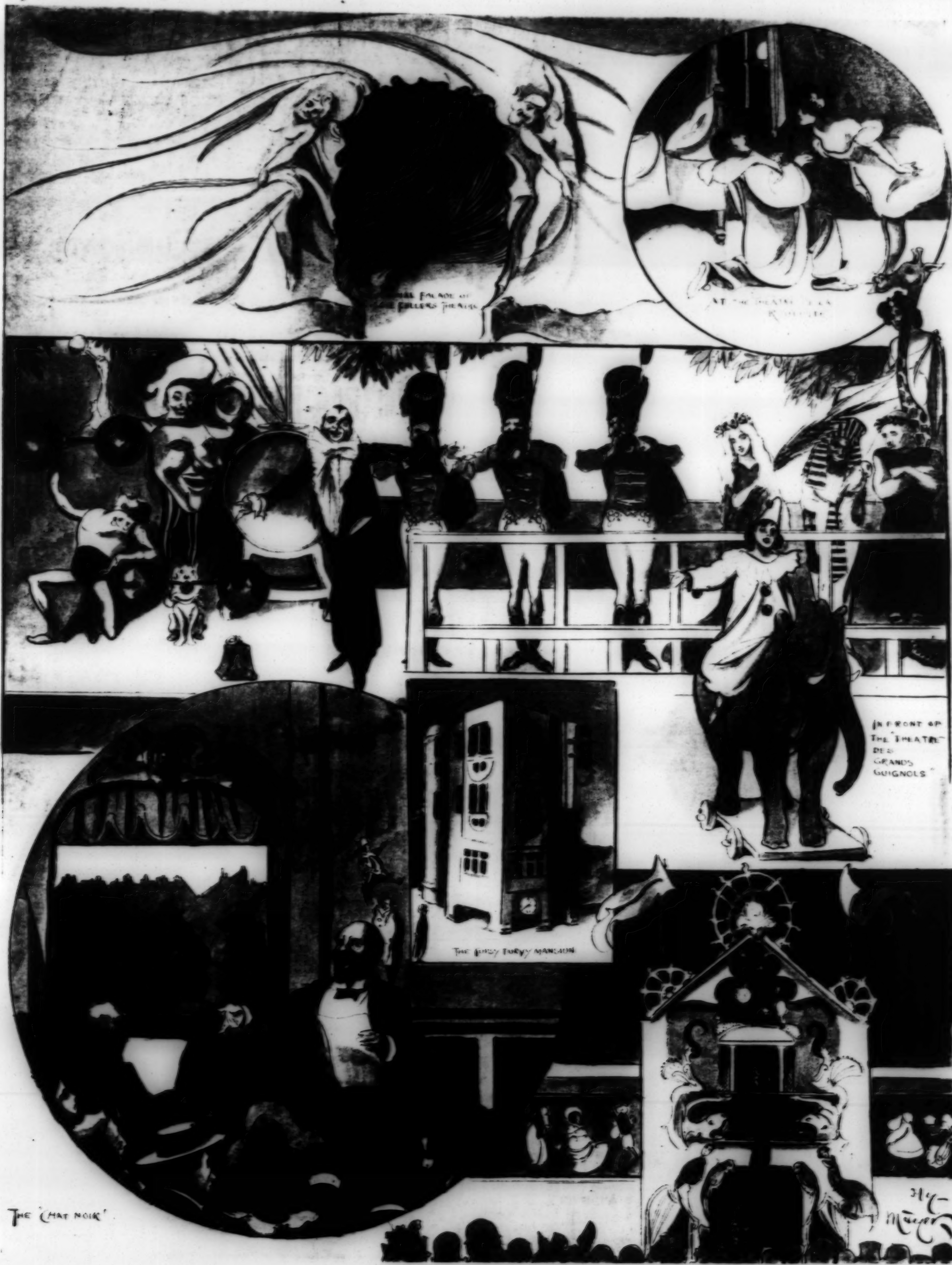
The Mystic Shrine of Mecca Temple saw Pain's fireworks at Manhattan Beach on July 11.

Pauline Von Aroid played Maude St. Trevor in Hearts Are Trumps, for five performances last week in Chicago, during the temporary illness of Jessie Busley. Miss Von Aroid received many compliments for her successful portrayal of this exceedingly difficult role.

Harry M. Scott, advertising agent of the Star Theatre, Cleveland, after suffering for four years, submitted to an operation on July 7. He was able to be out by July 9, and expects to leave for Atlantic City and New York this week to rest for the Summer.



SADA YACCO.



SIDE SHOWS AT THE PARIS EXPOSITION.

LEON HERRMANN IN PARIS.

Leon Herrmann, writing from Paris to his managers, Thurner and Gorman, reports that he has secured many novelties for his coming tour of this country, which will open on Aug. 14 at Cumberland, Md. Herrmann called on his aunt, widow of Carl Herrmann, in Vienna, and secured some of that noted performer's paraphernalia. He also received as a token a book of the travels of Carl Herrmann, containing many autograph letters from the monarchs of the world. He will leave France for this country on July 21.

THE BYRNE MEMORIAL BELL.

An impressive ceremony that took place at St. Patrick's Church, Norwich, Conn., on July 8, was the blessing of a bell that was given to the church by John F. Byrne, of Eight Bells fame, as a memorial to his mother, who died several years ago. The ceremony was conducted with much pomp in the presence of Bishop Tierney and other church dignitaries. The sermon was preached by the Rev. John Neale, and an elaborate musical programme was played. The three Byrne Brothers, John, James, and Andrew, and a large number of

their professional and non-professional friends were in attendance. The bell is a valuable one, of sweet tone, and it adds much to the church, which is among the most beautiful of the sacred edifices in Connecticut.

SIDE SHOWS AT THE PARIS EXPOSITION.

On this page THE MIRROR presents several pictures of the side shows at the Paris Exposition, sketched on the spot specially for THE MIRROR by Henry Mayer. From Mr. Mayer's description it is evident that the Paris side shows, and those at our own Coney Island, have much in common. Both are largely "fakey;" both are boomed by "barkers" and "coppers," and both are attractive without and disappointing within. The section of the Exposition on which these shows are located is called the Rue de Paris, and considering its merits, it attracts many more people than do the legitimate educational exhibits.

In Mr. Mayer's pictures are seen the principal shows, none of which, by the way, smack greatly of novelty. Pierrot and Pierrette figure prominently, of course. Perhaps the most up-to-date feature is eight young women, clad in khaki uniforms, who call themselves "Les

8 Femmes Boers," and warble a Sousa march with Dutch words. Then there are living pictures, illustrating certain of Armand Silvestre's poems, which are recited by an elocutionist with a still, small voice, while a "professor" furnishes musical accompaniment at the piano. The famous Chat Noir, that closed several years ago, is reproduced, and inside marionettes, and shadowgraphs of pictures by Caran d'Ache, Leandre, and other well-known artists are given, again with the aid of the "professor" and the elocutionist. This entertainment is held to be the best of the side shows, and one can judge of what mental caliber the others must be. Another popular feature is a child impersonator, who has been at the Casino de Paris for some time, and has moved over among the side shows for the Exposition. An oddity is "The Topsy Turvy Mansion," a house turned upside down, in whose interior visitors are supposed to walk upon the ceilings.

The exteriors of ten buildings are attractive in a tawdry way, and before the doors, Pierrots, clowns and harlequins, including, it is said, many actors of note, chant the praises of the performance "now going on" inside. All this will seem familiar to those that have

done the Coney Island Bowery. But it is hardly what one expects at a World's Fair.

CARLETON MACY.

The picture on the first page of this number of THE MIRROR is that of Carleton Macy. Mr. Macy is a young actor of commanding figure, tall, athletic, and possessing in a rare degree that most necessary quality for an actor—personal magnetism. He has had wide experience for the past ten years with stock companies and combinations. His first stock experience was with George Holland at the Girard Avenue Theatre, Philadelphia, in 1893-'94-'95, when he made himself a pronounced favorite. During the past season Mr. Macy was leading man for the Grand stock in Indianapolis, where he was highly respected as a man and as an actor. Upon his return to New York he was presented with a half a dozen propositions for next season, and selected the leading position with the Columbia Stock company, Newark, N. J. Mr. Macy is the son of F. A. Macy, a New York merchant, and he has had advantages of a sound training. Two seasons ago Mr. Macy went into vaudeville and won praise as a comedian.

IN OTHER CITIES.

ST. PAUL.

The Pike Theatre Stock co. closed the last half week of a successful engagement at the Grand Opera House 57, with a most creditable presentation of Jim the Poorman. The play was finely staged and the smooth and even performance given by this excellent co. secured a success that fully established their popularity with St. Paul audiences. The large and appreciative audiences were liberal in applause and the excellent work in the third act won for Sarah Truax and Herschel Mayall pronounced favor and repeated curtain calls. Miss Truax is pretty and graceful and an Nina Houston and her emotional work in convincing. Her portrayal was an artistic effort, a refined and intelligent interpretation of the role. Herschel Mayall as James Ralston played the title role with notable actor's finish. His death scene was especially effective. Byron Douglas was highly amusing as Captain Redwood. His expression was particularly good, and his characterization noticeable for its strength and power. Charles Wynn played a well modulated voice and excellent enunciation. His Louis Perival was a beautifully read and intelligently conceived impersonation. Joseph B. Everham was distinctly good as Baron Hartfield. Lilla Vane was very pleasing as Agnes Ralston. John B. Maher as Jack Ralston made the most of the part. Fred J. Butler and the rest of the cast, including Angela Dolores, Agnes Maynard, Katherine Fisher, Ann J. Harland, Frederick Wallace, well sustained their roles. The Pike Theatre Stock co. will ever meet with a warm welcome in St. Paul.

The Idol's Eye, presented by Col. W. A. Thompson's Boston Lyric Opera co. in its opening engagement at the Grand 5-11, drew large patronage and scored a pronounced success. The opera was beautifully staged—especially was the Temple scene in the second act most brilliant and effective. The costumes were bright and attractive, tastefully worn by the principals, and a large chorus of pretty girls in the ensemble made striking stage pictures. John Henderson was extremely successful as Abel. His songs were well rendered and his singing of "The Tattered Man" scored him a distinct hit. Mr. Henderson was ably assisted in the line of comedy work by George Kunkel as James McDougal, who was as humorous as the role admits. Joseph Stanton's rich, sweet voice was heard to advantage in the role of Damyanti. She is pretty and graceful and admirably portrays the Nautch girl. Her singing and acting made her a favorite with the audience. Bertha Davis was a most bewitching Marquitta; her sweet voice and expressive manner were cordially appreciated. Cara Carr as Chief Priestess rendered the role with good effect. Henry Williams as Ned Winner, was expressed favor in his excellent rendition of the role both in voice and action. Philip Ray as Don Pablo carried the part well. Alex Joel, Frank Maslin, George Comins, Katherine Bell, Katherine Goodrich, Marion Ray sustained their roles acceptably. The bright and clever chorus did effective work. The performance gave general satisfaction. Wagon 12-14.

The Northwestern Scandinavian Singers' Association appeared in full force in grand concert at the People's Church 6 and at the Auditorium 7, assisted by the Dan Symphony Orchestra. They delighted the large and appreciative audience who greeted them at both houses, and closed 8 the largest Scandinavian Summerfest ever held in the Northwest. The singers form an artistic body of men and their songmaster in St. Paul proved a pronounced success.

The Twin City Rapid Transit Co. attractions at the popular lake resorts continue to draw large crowds. The Bands Rouse at Lake Harriet is a strong card, also the Minnesota State Band. The Grand Park Theatre's original Nashville Students, excellent jubilee singers, are entertaining at Wildwood.

GEORGE H. COLGRAVE.

DENVER.

A Social Highwayman proved an attractive offering at Elitch's week commencing 1 and drew excellent business. It served to reintroduce Robert Drouet to Denverites, who pleasantly remembered him from his all too brief season here last summer, and as well in years past, when he appeared here with the Elitch. The part in which Mr. Drouet began his present engagement is one peculiarly well suited to his quiet intensity and artistic and natural methods, and his Courtenay Jeffery was a finished performance by a polished actor. Fred Perry's Jenkins Hanby was everything it should be, and in perhaps the best portrait in the famous gallery of character studies with which this stellar actor has adorned his many seasons here in stock. Mary Hampton looked, played and sounded beautiful. Caprice very well indeed. Miss Hampton appeared to be more at ease and in rapport with the part than she has heretofore. She has plenty of ability and it is a pleasure to find that she is now demonstrating it. Louise McIntosh as the medium was of course good. Miss McIntosh, like Mr. Perry, is one of the people who may always be relied upon to do clever work in stock. A decidedly pleasing feature of the production was the killer Burnham of Mrs. Robert Drouet, a beautiful woman blessed with a charming personality, an abundance of magnetism and a musical voice. Notwithstanding that Mrs. Drouet appears upon the stage only at rare intervals, the present instance being to take the place of some one who was ill, there is nothing to detract from the amateur's appearance. On the contrary, it is characterized by delightful simplicity and sweetness and there is a spontaneity about her acting that is most refreshing. The minor characters in the play were all well cast. A Social Highwayman was provided with an extremely handsome scenic investment, and was mounted throughout with that good taste and artistic perception that marks all of Stage Director Bellows' productions.

At Manhattan, Nell Burgess and the County Fair followed their big week at Elitch's with good business for a second week, commencing 1. Several of the people prominent in Mr. Burgess' support at Elitch's came over for the Manhattan production, among them Jessie Lett and Blanche Kollerker. Other parts were played by Robert Rogers, Harry Kirkland, Walter Thomas, and Hugh Ford. The production was a success. Mrs. Ford's (Jessie Lett's) baby, who for the first time played in the same play with its father and mother. The trio achieved a pronounced success. Niche comes at Manhattan.

John F. Harley, the indefatigable, brilliant and talented press and advertising agent for Elitch's and Manhattan, has been doing splendid work all summer, but he has been called away to Boston, on the advent of Blanche Bates, who opens at Elitch's in The Dancing Girl 8. The most original and best feature of the unique advertising he devised was a facsimile of the calendar which he sent to Bellows, accepting the engagement, which he mailed to Denver's "Four Thousand," who thought they had received the real thing by mistake. It was a neat and effective bit of work. F. E. CARSTARPHEN.

LOUISVILLE.

For the week 9-14 the offering of the Fay Opera co. at the Auditorium was for the first three nights a triple bill, Cavalleria Rusticana, Mr. Valentine's Supper, and Trial by Jury, and The Princess of Trebizand. The other nights the offering was a double bill, and the chorus and orchestra company favorably with many more pretentious organizations. The season will close with the week ending 21, and an elaborate rendering of Carmen is promised.

The Elites' House Committee state that the new club house will be completed at an early date. It will probably be dedicated during the Elites' Fair and Carnival, to be held in August.

Two of Louisville's latest stage aspirants are gleefully shown in a recent issue of the "Times"—Cora Dodge, in costume as Leah, and Annabel Mobley as Cleopatra.

Harry Girard, of the Fay Opera co., scored a hit with his interpretation of his latest composition, "Can I Forget," in The Princess of Trebizand.

Manager John T. Macaulay leaves for New York early in August to prepare for the coming season at Macaulay's, Oscar Eagle already in the East, in the interest of the Temple and the Moffet-Eagle Stock co. At the close of the opera season at the Auditorium Manager James B. Camp, his wife, and Master Billy Camp will proceed to the seashore, and the special impresario will look out for the interest of the big house during his visits to the metropolis.

The benefit for Dan Packard, given on the afternoon of 7 at Macaulay's, was a success. Among those who contributed in making up an attractive bill were Raymond Hitchcock, Edward Webb, Harry Girard, Samuel Castelman, Harry De Lorme, Al Bellman, Lotie Moore, and the Saxton Mandolin and Guitar Club. John Mason Strauss was the accompanist.

CHARLES D. CLARKE.

MILWAUKEE.

The weather having turned cool again, business has increased at the two theatres remaining open. The Academy was filled with a very enthusiastic audience 9 when the Thamberson co. put on Michael Strogoff. Under direction of Frederick Paulding the players gave a satisfactory performance and special praise is due for the artistic and effective stage settings, designed and executed under Mr. Paulding's personal supervision. Eugene Moore enacted the title role with all the melodramatic breadth and vigor that the part demanded, and won frequent outbursts of applause. Eva Taylor was sweet and natural as Madia. William Yarnum gave a carefully studied impersonation of the Duke, and John M. Sainpelle as Ivan Ouseff played with the effect his interpretation both in reading and in action reaching the superlative point of excellence. Donald Mackie and R. C. Chamberlin as the Ameri-

can and English war correspondents, handled the comedy portion with success. Frederick Hartley as Peter had little to do but look handsome and dignified, but he succeeded in doing this much admirably. Colin Campbell introduced two very clever bits, and Duncie Dotie showed improvement in his work. Julia Blane's Nana Street was the best portrayal she has given here, full of meaning and intensity, and expressing deepest human emotions with truth and conviction. Edith Evelyn as Sangarra gave a clearly defined impersonation. Dotie's Baby 10-21.

What Happened to Jones was presented at the Davidson Theatre 5 by the Salisbury Stock co. before a full house. The performance could hardly be excelled, which is a tribute to the players and the efficient stage director, S. M. Forrest. For, though the comedy had been seen here several times, Sherman Brown's admirable stock co. gave on the whole as good a performance of the farce as any we have had. Aubrey Boswell as Jones pleased his auditors hugely, and was funny without being boisterous. Charles Harbury's Professor Goodly could not be too highly praised. Leighton Leigh as the real Bishop of Baltimore displayed a perfect make-up, and his conception was faithfully carried out. John Daly Murphy as Richard played with due regard to light comedy requisites. W. H. Turner showed the woe of the policeman humorously. George Henne received applause for his impersonation of the madman, and Randolph Curry contributed a neat bit. Selma Johnson was victorious as Cleop. Jane Peyton was a graceful, pretty Margery. Freda Gallick achieved a hit as Airlie. Edith Evelyn as Nana Street came in for a large share of praise for Helma. The single scene was pretty. The Lady of Lyons 15-21.

Lyster Sandford has opened a Summer school in this city for instruction in drama and opera. Camille Toulmin (Mrs. Sandford) intends giving harp recitals and instruction here during the Summer.—W. H. Turner closes with the Salisbury Stock co. 21.—Arthur Hartley is visiting his home in this city.—Frederick Paulding left for his vacation 10.

CLAUDE L. N. NORRIS.

MONTREAL.

William Farnum, leading man of the Baldwin-Melville Stock co., bade farewell to that organization on Saturday night 7. As I said last week, his performance of Cyrano de Bergerac was the hit of his engagement. He received two beautiful bouquets, and to the demand for "Speech," responded in a few simple words, thanking the audience for their kindness, and speaking in praise of his manager, Walter S. Baldwin. Next week Mr. Farnum will play the leading role in Ben Hur, for which physically and histrionically he is well suited.

The Black Flag was the production 9-14. In this, Messinger showed his perfect command of the old Glyndon that he is not only a clever business man, but a very capable actor. James W. Bankson gave a quiet and artistic performance of the extremely conventional villain. George Henne received applause for his impersonation of the madman, and Randolph Curry contributed a neat bit. Selma Johnson was victorious as Cleop. Jane Peyton was a graceful, pretty Margery. Freda Gallick achieved a hit as Airlie. Edith Evelyn as Nana Street came in for a large share of praise for Helma. The single scene was pretty. The Lady of Lyons 15-21.

Manager Gross has returned from London, where he has engaged a stock co. for Her Majesty's next season. They will arrive in August, and the season will open on Labor Day, Sept. 3.

The Bohemian Opera co. appeared in The Bohemian Girl 5-7 and gave their usual capable performance. As usual, Ben Lodge was the life and soul of the comedy. Mr. Lodge is certainly an operatic comedian who knows his business thoroughly. The chorus and ensemble deserve mention.

The Imperial Japanese Troupe is the head line at the Grand 5-11. Fanchette Sisters and Buntz and Ridd Comedians are the other features.

At the Basic Theatre Spencer's Orchestra and various other attractions draw big crowds to Riverside Park. W. A. TREMAYNE.

MINNEAPOLIS.

The Pike Theatre co. opened an engagement at the Metropolitan Theatre 5 in The Wife to a good sized house. The performance was admirable throughout. Byron Douglas as John Ralston was a finished performance, but his work was somewhat marred by an affection of delivery and manner which was depressing. Sarah Truax was a very acceptable Helen Truman. Herschel Mayall was a decidedly favorable impersonation as Matthew Calver. He has never been seen here to better advantage. J. B. Everham was an excellent Major Putnam. Lilla Vane gave an excellent characterization of the rather ungrateful role of Lucille. Angela Dolores as Agnes Ralston was also very charming as Mrs. Ives. Agnes Maynard was a pleasing Mrs. Amory. Charles Wynn was marked favor as Robert. John B. Maher as Jack Ralston was, as usual, entirely satisfactory in the light comedy role of Jack Dexter. The piece was mounted with rare good taste. The piece was mounted with rare good taste.

The Band Rouse has made a most emphatic hit at the Lake Harriet Pavilion, and downed 50, as the work of this excellent organization is of the character which obtains enthusiastic support at Elitch's.

Myra French, late of the Castle Square Opera co., with her mother, has been visiting friends in this city. She will spend her vacation at her home in Eau Claire, Wis.

Manasse D. H. Hunt, of the Pike Theatre co., came on from New York to witness the opening of his organization at the Metropolitan Theatre 8.

F. C. CAMPBELL.

BUFFALO.

Criterion Stock co., at the Star 9-14, presented The Duke to a large house. The play is very well staged and well presented; costume very fine. In the cast, Joseph Kilgour took the part of Ben Baird, the on-stage, supported by Laura Nelson, Hal, on the stage, a very good, and seemed to stir the patriotism of the audience at his every appearance on the stage. Little Ethel Smith, who had the child's part, was very good, and played her part with a beautiful touch. Her pleading with Mr. Collins as Abraham Lincoln being well worth praise.

Miss Sutherland, leading lady of the Criterion co., will rest the week 15-21 when the co. will put on Arabian Nights.

A petition of the theatrical managers of Buffalo has been presented to the Ordinance Committee of the Common Council to prohibit the use of the new Convention Hall for entertainments and concerts. The managers are justly in arms as, should this petition be ignored, there would be nothing to prevent outsiders, such as large bands, who pay no taxes to the city, from coming in and making a temporary theatre out of the Convention Hall at a very cheap rental.

There is little doubt but that the petition will be acted upon favorably by the Ordinance Committee, in which event it will very likely pass the Common Council and become a law.

A. C. JORDAN.

PROVIDENCE.

Despite the hot weather, the audiences continue large at the Empire and Providence.

Katherine Baker and her co. have become very popular with the Empire patrons, and each performance brings out a large audience. For the week 9-14 The Cleopatra Case and She Couldn't Marry Three were presented with Miss Baker in the leading roles. Gertrude Loveland, Hal Clarendon, and Louis Leon Hall, in prominent parts, gave capital support. Carr and Jordan, Beattie Taylor, and Charles Kink 15-21.

At the Providence 9-14 The Wilbur Opera co. gave Indiana for the first half of the week, and The Royal Middy the last half. J. Clarence Harvey, May Baker, Hattie Richardson, and Gus Vaughn appeared in leading parts, and were well received. Manager Pauline Hall was the special feature of the week. She appeared between the acts and sang a number of selections admirably. So successful was she that double encores were demanded and given. Wilbur Opera co. in repertoire 15-21.

The Olympic Theatre is undergoing extensive repairs, and when the house is opened in August it will present an entirely different appearance. Manager Max Nathanson is superintending the alterations.

E. W. Corlies is hard at work upon a new opera, which he hopes to have ready in the early fall.

HOWARD C. RIPLEY.

NEW ORLEANS.

The Pirates of Penzance was presented by the Olympia Opera co. at Athletic Park 8, and divided the week with The Chimes of Normandy, both of which operas were put on in a creditable manner. Mr. Jay Taylor, a new acquisition to the company, appeared for the first time and made a good impression. As a whole, this co. is a well balanced one and is giving thorough satisfaction. The Black Hussar 15.

Work on the new theatre, to be built by Dr. George Pratt on the site of the old St. Charles, is being pushed rapidly. The foundations are now completed and are ready for their superstructure. The theatre will be modern in every respect, and will cost about \$250,000. It is proposed to have the house ready for October, and it, being one of the Orpheum circuit, will be devoted especially to vaudeville.

J. MARSHALL QUINTERO.

DETROIT.

Manager C. J. Whitney, of the Detroit Opera House, is in the East, booking attractions for the coming sea-

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son. Two of the most prominent of these will be the Metropolitan Grand Opera co. and Sarah Bernhardt. Both are scheduled for the same week, in the middle of the season. Possibly later arrangements will bring their seasons in Detroit further apart. It is four years since Sarah Bernhardt has been seen in Detroit, and her visit will be hailed with delight. She will present her new play, L'Aiglon.

Another foreign artist who will be in Detroit the coming season, is E. S. Willard, and possibly John Hare, who, we understand, is coming to America. Mr. Whitney, after making his arrangements in New York city, will pay a visit to Prince Edward's Island in company with E. D. Stair. Mr. Stair left Detroit Monday evening for a short trip to Crescent Beach, near Boston, where he will be the guest of Ward and Volney.

The Lyceum is being completely renovated and repaired, and will open Aug. 26 with Hoyt's A Mid-night Bell.

TORONTO.

Toronto is "dead to the world" as far as legitimate theatrical attractions are concerned, and will remain dormant for a month and a half yet. Sam Adams, an old Toronto boy, has been playing large crowds who attended the Munro Park open-air entertainment 9. Winston, the ventriloquist, shared the honors with him. The island offers a presentation of the Passion Play, and receives a good deal of patronage.

Stewart Houston, well known here as an impresario and press agent, has been appointed manager of the Grand Canyon and Northern Territory for a two months' vacation.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (Earl V. Alcorn, manager): Tibbs and Doubt's Big Musical Show opened a week's engagement 5 to capacity of the house. Marks and DeLore's show, under canvas, closed their engagement 7 to fair business only.

ARIZONA.

PHOENIX.—PARK THEATRE (Frank Conley, manager): Ten Nights in a Barroom 2-4. Lillian May, Jack 5-7 to fair business. Same co. week of 9.—ITEMS: The old Phoenix Opera House, leased for the past year to the Salvation Army, is being torn down and replaced by a new building. E. M. Dorr, manager and owner of the Dorris Theatre, left 5 for the Grand Canyon and Northern Territory for a two months' vacation.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (E. J. Holden, manager): Oakland Stock presented The Marble Heart 2-4. This was the opening production of the co., and the reception was enthusiastic. E. J. Holden, Clifford Denney and Maud Miller in leading parts, and were well received. The house was packed nightly and manager Holden feels highly encouraged. Under Sealed Orders 9-15.—DEWEY THEATRE (Lester Stevens, manager): Stevens' Stock in The Fatal Card 2-5; excellent production; good business. The scenic effects were artistic and greatly admired. Lester Stevens and Fannie Gillette carried off honors. Edna Glusener made her first appearance with the co. and scored well. Edmond 9-15.—ITEM: Maurice Stewart, of the Stevens Stock, has left for a two weeks' pleasure trip to Lake Tahoe.—Jeffrey Williams, of the Alcazar Stock, of San Francisco, has accepted an engagement with the Stevens co., joining next week.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A stock co. under the direction of David Hayman will open in repertoire 15.—MOROSCO'S BURBANK THEATRE (Olivier Morosco, manager): The Frawley co. closed a phenomenally successful four weeks' engagement 7, appearing during their last week in a very fine rendition of Sapho. Keith Wakenman in the title role, and Harrington Reynolds as Jean Maitre, were the stars. The house will remain dark until July 20, when James Neill and co. will come for a season, opening in An American Citizen.—ITEM: Olivier Morosco, the energetic manager of the Burbank, leaves this date for New York city to recruit his stock co., which will open Sept. 9.—Willis Granger, of Freighting, and Nina Morris will be leads. Lester Morosco will be Manager Morosco's Eastern representative, with office in New York.—David Hayman, the well-known San Francisco theatrical manager, is in town on a flying visit.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): House Dark 27-30. A Cheerful Liar

25, 26 (local): very pleasing entertainments; crowded houses.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): House dark. St. Perkins 30-Aug. 4.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Dark.

GOURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark Week 2.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (T. B. Russell, manager): Work of painting, redecorating and making general improvements is going on at both the Hyperion and the New Grand, and both houses will be in first-class shape for the opening of the season of 1900-1901. Mr. Russell and his staff have been at the theatres superintending the work and expect an artistic and prosperous winter. Bookings show that the best obtainable will be given at both houses.—ITEMS: George Peterson, treasurer of the Hyperion, is cruising with a party of friends along the Maine coast.—Mr. and Mrs. Russell will go to Narragansett Pier for a few days this month. They had a house party over the Fourth at their cozy summer home at Southport.—A party of six actors and their wives who rented a cottage at Short Beach for the season, left unexpectedly. A large black cat was left as a check for the owner.—Carle J. Blenner, the portrait painter, is at his home here. He has just finished a splendid portrait of Eric Hope (Earl of Yarmouth).

NEW BRITAIN.—ITEMS: J. H. Young, of New York city, is painting a new curtain for the Bowdoin Lyceum.—Manager F. A. Olmstead has a number of painters at work at the Opera House. This theatre will reopen Aug. 20.

MIDDLETOWN.—LAKEVIEW PARK THEATRE (E. W. Goss, manager): Room's Musical week of 9-14, drawing large audiences. Chris Green, Swan and O'Day, the Columbia Quartette, and Mathew and Thompson are the leaders. St. Austell's Circus 21.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Gize, managers): Good business greeted the Dorothy Lewis Stock co. nightly. Captain Swift was cleverly put on 5-10. Balance of week A Night Off. Charles Harris, William C. Beckwith, Harry Glaser, Robert Leland, Benjamin Johnson, and Ed. F. Clarke had prominent parts, and were well received. The female roles were ably handled by Olive Martin, Miss Harrington, Emma Barker, and Vail De Vernon. Monday night, 15, in Missouri.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. continues to draw immense crowds. Camille, My Uncle from Japan, The Opium Eater, and Shadows of a Great City have been successfully given. For the week beginning 9, Brother Against Brother will be the bill.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, owner and manager): Spring Chicken 9, 10.

ILLINOIS.

ROCKFORD.—The annual meeting of the Opera House Association was held 7 and the following officers were elected: John H. Sherratt, president; H. P. Trabren, vice-president and treasurer. C. C. Jones resigned the management of the house after serving in that capacity since Nov. 21, 1898. As State Bank Examiner, Mr. Jones' time is fully occupied, and he feels that he cannot give to the opera house the time that the office requires. His successor has not yet been selected. Vice-President Trabren, assisted by T. J. Hawks, the present box-office clerk, will temporarily look after the interests of the house.—HARLEM PARK THEATRE: The Mithraal Comedy co. to good business week of 2.

DELIBERATE.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, manager): William Owen and Juliet Roger presented The Ironmaster 4. They were assisted by the following amateurs: Mrs. Ed. Bishop, Mrs. Will Glanzer, Maud Perkins, Mabel Dornfield, George McCracken, Will Burditt, Ben Robertson, Fred Gilman, Chas. Butterfield, and Frank Plane. The production will probably be repeated 22 for the benefit of the proposed new theatre. Duncan Clark's Lady Minstrel 7. Van Dyke and Eaton 23-24.—ITEMS: Dick Mack, of this city, now playing the vaudeville house of the Pacific Coast, will leave soon for Massachusetts.

PARKE.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Opens Aug. 27 with Al W. Martin's Uncle Tom's Cabin, followed by Under the Dome.

Quite a number of improvements are now being made at this theatre.—ITEMS: Carrie Lamont is visiting Manager and Mrs. Shontz. The Edgar County Agricultural Society will hold its annual fair at this city for one week, beginning Oct. 1.—A three days' carnival will be held at Lewisport, Pa., commencing Aug. 19. Manager Shontz is assisting in booking vaudeville acts.

KANKAKEE.—ELECTRIC PARK THEATRE (Shontz, manager): Season opened June 15 with "The French Maid," "The Cricket," "A Remedy for Divorce," and "The Child of the Regiment." Gave a fair performance to small house. Weather too cold. June 25 the Bijou Stock co. in "His Last Chance," "The French Maid," and "A Gay Deceiver." very poor; small house. Kennedy and Greenhill's Players in "Captain Racket," "Too Much Mother-in-Law," and "The Snowball" pleased a fair audience 2.

INDIANA.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Aug. 1 a concert will be given by a number of local musicians for the benefit of Henry Barker, one of the oldest vocalists of New Albany. There will be an orchestra of twenty-five pieces, a chorus of sixty voices, and all the leading vocalists of New Albany. Louisville and Jeffersonville will take part.—ITEMS: The Flying Circus, composed of Messrs. Platt, Shrader, Nunemacher, and Brewer, of New Albany, are filling an engagement at Buffalo, N. Y. Last week they sang at Niagara Falls, and prior to that at a twelve days' engagement at one of the Cincinnati gardens. After visiting the seaside resorts they contemplate making a trip to the Paris Exposition.—New Albany Ladies of Elks will give the second of a series of excursion and floating concerts down the river the night of July 17. One of the features of the programme will be the singing of Mrs. Carrie Rothchild Sapinsky, of Louisville, an accomplished vocalist.—Evan Prosser, Major Welman, and Peter Pullman are attending the Grand Lodge of Elks at Atlantic City.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Al. W. Martin's Uncle Tom's Cabin co. will open the preliminary season Aug. 15, followed by "The Sign of the Cross" Aug. 16-18. "Kipling's Comedians" 21-23.—ITEMS: The outlook for the coming season was never better. Manager Aughe has booked a large number of first-class attractions and anticipates the most successful season ever known in this city.

RENSSELAER.—ITEM: A large crowd attended the Fourth of July carnival in this city. Among the vaudeville performers were the McGinnis Brothers, sketch team Vane and Nina, novelty gymnasts Ottman, magician, and Miss Mills, song and dance artist.

TERRE HAUTE.—CASINO (Sam M. Young, manager): Business week of 8-14 opened large, the stock co. presented the preliminary season Aug. 15, followed by "The Sign of the Cross" Aug. 16-18. "Kipling's Comedians" 21-23.—ITEMS: The outlook for the coming season was never better. Manager Aughe has booked a large number of first-class attractions and anticipates the most successful season ever known in this city.

UNION CITY.—Busby Brothers' Ten Nights in a Barroom gave fair performance to good business June 2.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Dark 9-14.—ITEM: The Iowa Falls Military Band, in charge of Manager Ellsworth, of the Metropolitan Opera House, for Temple Park near Spirit Lake 9. They will furnish the music for the Grand Commandery session of the Knights Templar of Iowa. The Metropolitan Opera House orchestra accompanied the band to play at evening concerts.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Dark.—ITEMS: Manager Beall left 7 to attend the National Bill Posters' Convention at Atlantic City. He will also spend a few days in New York. C. Lambert was in town 6 in advance of Ringling Brothers' Circus, which will show here Aug. 1.—RIVERSIDE PARK.—AERIAL CASINO (A. B. Beall, manager): Columbia Stock co. June 14—Indefinite.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): The Gillingwater Stock co. closed abruptly on account of financial trouble.—LAKE MANAWA: Music furnished by the in-house concert band was in town 6 in advance of Ringling Brothers' Circus, which will show here Aug. 1.—RIVERSIDE PARK.—AERIAL CASINO (A. B. Beall, manager): Columbia Stock co. June 14—Indefinite.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington & Co., managers): Dark.—CASINO (J. C. Hubinger, owner and manager): Morris' Dog and Pony Show week of 2 had good business and gave general satisfaction.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. McCreary, manager): Lillian Atwood in Sapho June 27; fair business; performance fair.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Dark.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Dark.

KANSAS.

TOPEKA.—Everything still dark and quiet, which suits the majority of us amazingly, as most of us are not only suffering from chronic financial debility, but are in temporary seclusion, commencing with burst eyes and hands, and in various grotesque exuberances, or reducing our symptoms of incipient dropsy, superinduced by too generous indulgence in pluvial potatoes at Garfield Park on the late lamented Fourth.

WICHITA.—ITEMS: Nellie McPherson of the Boston Lyric Opera co. visited her mother here recently on her way East from her Honolulu engagement with that co.—Shaw's Crawford Theatre Orchestra with fresh laurels by the good music furnished for the Rosecroft Hotel Riders' Reunion ball at Oklahoma City 2.—Florence Flower, soprano, with the Mozart Symphony Club, is spending the Summer with relatives in this city. William Seilly, after an extended visit in Wichita, has gone to Chicago where he has a prominent part in the Burgomaster at the Dearborn.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Dark.

KENTUCKY.

OWENSBORO.—PARK THEATRE (K. Lawrence Lee, manager): The production of "Maid of the Sea" by the Lee Stock co. was admirable, and the Park was crowded to the gate. The bills for Thursday and Friday are "Innamorata" and "Parthenia".

PADUCAH.—LA BELLE PARK: The stock co. presented Old Kentucky Home and Monte Cristo to pleased audiences 2-7.

MAINE.

PORTLAND.—CAPE COTTAGE PARK. McCullum's Theatre (Bartley McCullum, manager): Our Regiment week 9 is making a hit. The English Rose week 16.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Godding, manager): Lottery of Love 9-14; an excellent comedy that delights big houses.—ITEMS: The Bismarck Grand Concert co. at Ketchikan Hall 11 was a musical treat to the large audience, and the appearance of Herr Victor Haged was a signal for deafening applause. His rendering of Rachmaninoff and Chopin were noteworthy.—Mr. and Mrs. De Vane have been released from the Gem Stock co. by the members of Maine Theatre Association for the guests of the Gem Theatre 10 and McCullum's 11.—Mary Asquith and A. D. Richardson completed their engagement at the Gem 7, and have returned to New York. They were two of the most popular members of the co., and it is regretted they could not have been retained.—Myrtle May, one of our old favorites, made her reappearance at the Gem 9 and was deluged with floral offerings, while Carrie Clark Ward, another new member, made a pronounced hit.—Mr. Richards joined the McCullum co. 9. Manager McCullum has an excellent co., and gentlemanly attaches, who, together with the exceptionally strong productions, which he improves on weekly, have made his house a decidedly popular one.—Jesse Gaffney has been released from the Gem co.—Jack Bennett, as David Swift in the Gem production of "Lost Twenty-Four Hours," made a make-up that deserves special mention, with George Osborne, Sr. as Solomon Goldstein a good second.—Mr. Myers, manager for the Maude Adams co., who has been a guest of friends at Peak's for several days, returned to New York 5.—Dudley Buck, the famous composer, arrived at Cape Elizabeth 8 for rehearsal. An unsuccessful attempt to launch a vaudeville attraction at Long Island was begun and ended week 9-14.

BANGOR.—THE NOROMBERGA (W. F. Reed, manager): Dark.—CITY HALL, OLDTOWN (Gates and Woodman, managers): Passion Play; good houses and satisfaction 9, 10.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Morrison Comedy co. 16-18. Toler-Jackson co. 19-21 canceled. Jessie Harcourt co. 26-28.

MASSACHUSETTS.

NORTH ADAMS.—VALLEY PARK SUMMER THEATRE: Malden Picnic drew large audiences 9-14. In the co. were William A. Mason, Joe Harrington, Lou Wells, James Dooley, Jason Wilmon, Jennie Mason, Corinne Francis, Luella Miller, and Little Alina. Skipped the show 16-21.

CHILMARK.—ACADEMY OF MUSIC (Jones and Boulton, managers): This house is being rejuvenated at an outlay of \$25,000; it will be practically a new theatre when it is reopened on Aug. 27 with Edward Harrigan in "Old Lavender".

MICHIGAN.

MANISTEE.—THE GRAND (Edward Johnson, manager): Lee Baker in Robertson's beautiful romantic comedy, "David Garrick," assisted by Ruth Poole and the following local talent: George Hilliker, Harry Keary, James O'Neil, F. McDonald, Charles Higgins, Ray Sargent, and others. The Grand is a London. Excellent performance to large house.—ORCHARD BEACH CASINO (Harry Alford, manager): Grimes' Cellar Door 1-7; good performance to S. R. O.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Benefit concert for Mrs. Norma Jackson 10; good house: Mrs. Jackson, whose home is at Flint, recently returned from Italy, where she studied vocal music.—EMPIRE THEATRE (Feltner and Walters, managers): Dark.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): Dark.—EASTMAN SPRINGS RESORT (W. L. Bruce, manager): Opening 8 with Gilbert Holt co. in "Naguet" Nell to very good house. Outcast, by same co., to good house 11.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mitchell, manager): Kennedy and Greenhill's co. week 9-15, presenting Too Much Mother-in-Law, Snowball and Captain Racket to good business. Beggar Prince Operatic co. 16-22.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Bryan's Comedians 2-7 in repertoire; good performances; fair house.—CITY OPERA HOUSE (John Wilhelm, manager): Dark.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Altman Dramatic co. opened three nights' engagement 2, but owing to bad business disbanded 3 and departed for Detroit 4.

CALUMET.—CALUMET THEATRE (John D. Cuddihy, manager): The Will Eye 2 to S. R. O.; good entire satisfaction; proved to be the biggest attraction for the season; co. closed the season here.

SOUTH HAVEN.—LEIGHTON OPERA HOUSE (J. H. Seikirk, manager): My Uncle from New York 9; fair house; performance good.

MARQUETTE.—OPERA HOUSE (E. S. Dice, manager): The Will Eye 3; good business; audience pleased. Keller 24.

OWosso.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): House dark week of 9-14.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Pans-Farrell co. 2-7; good houses well pleased. Repertoire: A Romance of the South, My Uncle from Japan, Hearts of Gold, A Mother's Sin, Old Country Folks, A Midnight Bell, and others.

MANKATO.—MANKATO THEATRE (Bear and Beall, owners and managers; C. H. Grisdale, Jr., resident manager): House dark this week.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, manager): The Valentine Stock co. 21 in The Crust of Society.

MISSISSIPPI.

M'COMB.—NEW OPERA HOUSE (C. W. Crabbs, manager): The house is being overhauled and redecorated. The capacity is being increased and new scenery put in.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): The seventh week, 1-7, has brought a great decrease in business to the stock co. Never did a stock co. here do such an immense business as did this one. The business of the stock co. here, nor has there been such a splendid repertoire of plays presented as that given by the co. This great falling off of business is the result of the old play, "Flowers of the Forest," made by O. W. Montague, of the co. The plot is practically the same with four of the original characters. Emma Desmond as Cynthia, the Gypsy Queen, gave the part her usual good interpretation. Margaret Nelson and Madge Milton in their respective parts, Starlight Bea and Mary Lammerman, were good. The Alfred Powell of O. W. Montague was a splendid portrayal of that wronged young man. Wolf Ishmael, as acted by William Dashiell, was an excellent interpretation. William Mong, Edward Curran, A. B. Jennings, and W. H. Harriman played their parts in an acceptable manner. The Bells 8-14.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Clement-Stockwell co., Summer engagement, indefinite, presenting The Bells and The New Dominion week of 8.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Real Widow Brown week of 1 gave satisfaction to good paying business. House dark 10-14. Russo and Holland 15-18.

MINNEOLA.—UNION OPERA HOUSE (John Maguire, manager): Nashville Students 12. The Macy co. will present Sapho 9 in a tent.

NEBRASKA.

BROOKLYN.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.—ITEM: A Broadway Picket, Mirona correspondent at Central City, Neb., was married here June 24 to Lydia E. Hilton.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK THEATRE (Al. D. Key, manager): "The Sign of the Cross" 9-14. The stock co. did excellent business week of 2. Harry Crandall in A Busy Day opened a week's engagement 9 to good business.

LACONIA.—MOULTON THEATRE (H. M. Cottrell, manager): The Sign of the Cross 9 gave a fair concert to a good audience. House is now closed for the season.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Quo Vadis 5 to rather small house. The performance was excellent, and the co. deserved a full house. The small attendance was caused by absence of advertising.

NEW YORK.

ALBANY.—HARMANUS BLECKER HALL (H. R. Jacobs, manager): Romeo and Juliet was the attraction 9 and for the week. Mortimer Show was the Romeo and Grace Franklin Lynch, formerly leading lady of the Grand Opera House, was the attraction. The house was afforded by the stock co. The attendance was large and the performance satisfactory.

The week of 16-21 will be divided between A Celebrated Case and Men and Women.—PROCTOR'S (Fred E. Proctor, manager): P. Nash, resident manager. The Bond co. produced 5-7 Marble Arch as a curtain-raiser, and Our Boys. The audiences were large and the cast included all the favorites. The Judge was the leading success 9-11. The house was crowded. Turner Gard and Gustave Frankel were the judges, and they were a great pair of fun producers. Frederic Bond and Arthur Maitland were another pair in the same line. Louis Albion made a great deal of Clia, and showed that he can play such parts acceptably. Albert S. Howson had a double role and did both parts well. Miss Skipworth was seen to good advantage and was ably assisted by Gertrude Lewis. Frances Starr was a music teacher that anybody would fall in love with if opportunity offered. Estelle Sprague, a recent addition to the co., had a small part which she played very well. The house was crowded. Consist of Carol Birdsell in clever imitations of Edna May, Anna Held, and others in monologues, and Murphy and Slater, singing and dancing comedians. A Scrap of Paper 12-14.—ITEMS: A Broadway Theatre Co. has notified the Secretary of State of a reduction of capital stock from \$25,000 to \$1,000. The co. has no debts or liabilities and the stock paid in is \$25,000. Fred Zimmerman, Jr., manager of the Chestnut Street Theatre in Philadelphia, his brother, and Mr. Donnelly, manager of James K. Hackett, arrived in Albany last week on a yacht en route to the Thousand Islands, and were the guests here of Resident Manager E. F. Nash, of Proctor's.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, managers; J. J. Shubert, resident manager): The stock co. appeared in The Ironmaster before large audiences week 9-14. Miss Stone and Ralph Cummings in the leads, were good. The stock co. appeared in The Ironmaster before large audiences week 9-14. Miss Stone and Ralph Cummings in the leads, were good. The stock co. appeared in The Ironmaster before large audiences week 9-14. Miss Stone and Ralph Cummings in the leads, were good.

SARATOGA SPRINGS.—THEATRE SARATOGA (Shubert Sisters, managers): Eric Hope's New

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NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark 1-4.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Dark week ending 7. Irving French co. 15-17. Valentine Stock co. 20.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): ITEMS: Frank McAdams has just received his season for two years of the Market Square. Last season was Mr. McAdams' first as manager, and it was the largest season in the history of the house. Many good bookings are made for next season. The stock co. will open Aug. 15 (fall week), with Rentrow's Jolly Pathfinders.—Billy S. Clifford, of Clifford and Huth, is spending a few days with his mother and brothers. Mr. and Mrs. Clifford are engaged with Harry Williams co. to head the list, and manage the co.—Will Goddard, secretary for Manager Jacob Litt, and his wife, are visiting Mr. Goddard's mother here.—C. B. Holliday has signed for his second season to do advance work for Leoburne's Bon Tons.—Lou Williams and Elmer Parrott, of the Buffalo Bill band, spent Sunday with their families here.—Jack Mangan in visiting Ed Leon. He goes with the Leon Sisters and Dashiell and their, with Ed Leon, Sr. and Jr., go to Cuba to fill an engagement.

YOUNGSTOWN.—CASINO, IDORA PARK: A fine bill was presented week of 8 with Benham and Byrne, musical comedians; the Gregsons, sketch artists; Mr. and Mrs. W. S. Stewart Darrow, hand shadowgraphs and smoke and sand artists, and Herbert and Welling, vocalists and dancers. Mr. and Mrs. Darrow, and Benham and Byrne made great hits. Week of 15 came the Original Minstrels, with Kane and Hixson's Minstrels, under tent, appeared 9, 10 to large audiences. The owners are local business men. McDonald Brothers, and W. T. Ryan made a great hit with their pantomime sketch, "The Song of Hunter Greely." "Slack W. S. Seld Good-Rye," and Billy Barry's "One Little Word," caught the crowd. Everything is up to date and the perfect bids fair to be successful.—OPERA HOUSE: Dark.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Dark 9-14.—ITEMS: Irene Myers will rehearse in this city for two weeks before opening her regular season with a four-night engagement here.—Elliott and Geiger have arranged to have Warren added to the Erie, Sharon, Youngstown, Akron, and Lorain circuit.—A new set of scenery for the Opera House has been completed by J. W. Carner.—Carolyn Clawson, who has signed for At the White Horse Theatre, is scheduled to appear at the Opera House in this city.—The season will open here about Aug. 15.

PIQUA.—MIDWAY PARK THEATRE (C. C. Bank, manager): The Carver Stock co. presented My Uncle from New York 5-7; Widow Redott 9-11, and gave entire satisfaction; business good. Beyond the Stock 12-14.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): The Oliver Scott Minstrel co. will open its season in this city Aug. 14 and start on a tour of eight months; rehearsals begin here Aug. 6.

DEFANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Dark.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark. Hoyt Comedy co. Aug. 13-18.

OREGON.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): A Spring Chicken 5 (Jordan and Mahara, managers); fair house; good performance.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Heist, manager): The John E. Young Opera co. will open here Aug. 15, with a double bill, 9-14. The cast included Minnie Jarboe, Ethel Vincent, Minnie Arling, Lulu Osgrove, Walter Thompson, George Romaine, Warwick Gonor, James A. Donnelly, and John E. Young. Princess Toto 16-21.

PORTVILLE.—ITEMS: Former Manager Edwin Young, of New York, visited here 5.—The P. O. S. of A. Opera House, costing \$15,000, of Schuylkill Haven, sold here at the Court House 7 for \$2,800 for debt, by the Sheriff. The Minstrels will open the season here Aug. 10 at the Academy of Music.

READING.—CARSONIA PARK (O. S. Geiger, manager): Boston Opera Comique co. gave good performances of The Chimes of Normandy and Olivette to fair houses 9-14.

WILLIAMSPORT.—VALLMONT PARK (J. A. Beal, manager): Vallmont Stock co. week of 9 in The New Governors and The Man in Black to large houses.

COLUMBIA.—CHICKIES PARK (Mont and Hershey, managers): Williams' Twentieth Century Minstrels 9-14; medium business; pleased audiences.

SOUTH DAKOTA.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Dark. Sanford-Dodge co. 26.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Dark 1-7.

TENNESSEE.

JACKSON.—HIGHLAND PARK THEATRE (Wormer and Tuckfield, managers): The Lyceum Theatre Stock co. presented 2-6, The Oath of Vengeance, Not Guilty, Sapho, and one night of vaudeville; attendance light. The co.'s engagement closed 7.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Arnold Opera co. gave a double bill, 5-7, Trial by Jury and Cavalleria Rusticana; business good. Fra Diavolo 9-11 drew good houses. 11 Travatore 12.

TEXAS.

WACO.—PROVIDENT HEIGHTS AUDITORIUM (Harry S. Lewis, manager): The Columbia Stock 27 presented A Soldier's Sweetheart and The Other side to packed houses; performances and co. gave satisfaction. H. Guy Woodward, Maybelle Eckers, and Helen Myrtle deserve special mention.

UTAH.

OGDEN.—GLENWOOD PARK COMPANY (J. E. Davenport, general superintendent): The Casino was opened Monday, 2, by Will S. Rising's Elite Comedians and Vaudeville co. The co. includes Lillian Kemble, Oia Hayden, Richard A. Wild, and Frank Martin. The co. drew good houses at each performance. On the Fourth a continuous performance was played to crowded houses. All members very good.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Dark.—STANLEY OPERA HOUSE (C. A. Stanley, manager): Dark.—MUSIC HALL: Ramenyl Concert co. 4 to light business.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Giffen Stock co. continues to attract large audiences. The Amazons was the attraction 9-14. The Butterflies 16-21.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark 9-14.

WASHINGTON.

NORTH YAKIMA.—LARSON'S THEATRE (A. S. Larson, manager): Clement-Stockwell co. in The

New Dominion; fair business; very excellent performance. Nashville Students 10. Keller 15.—ITEM: The Clement Stockwell co. will play the Summer season at Butte, Mont.

SEATTLE.—THEATRE (J. P. Howe, manager): Clement Stockwell co. 1-6 in The New Dominion and A Southern Gentleman; sang Sapho 7 to a large audience. Keller 4-8; good houses.—THIRD AVENUE THEATRE (W. M. Russell, manager): Monte Cristo 1-7; good houses.

TACOMA.—THEATRE (J. A. Wing, resident manager): Keller 5; great audience; gratified audience as usual; good attendance.—LYCEUM (G. Harry Graham, manager): Dark 1-7.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): House dark 2-7.

WEST VIRGINIA.

MORGANTHAU.—COLISEUM (T. M. Gathright, manager): Dark.

FAIRMONT.—OPERA HOUSE (M. R. Magrove, manager): Dark.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): St. James' Choir, of Chicago, and Grace Church Choir (local) sang Sapho 7 to a large audience. Some remarkably fine solos were rendered and the choruses were superb. No bookings.—ITEM: Marcus Ford, the talented young actor of this city, is at home on a visit. Mr. Ford played Calas in C. Whitney's Quo Vadis the past season, and has been engaged to play Marcus Vinicius in the Western Quo Vadis co., under the same management.

GREEN BAY.—THEATRE (J. R. Arthur, manager): The Evil Eye to a large and pleased audience. Sapho designated a good second. 9.—PARK THEATRE (O. L. Fiedler, manager): Second week of the engagement of J. H. La Perle's combination opened 8. This is one of the strongest attractions in the way of vaudeville that has ever appeared in this city, and is giving excellent satisfaction.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): F. E. Long and co. 2-7 in Lost Paradise, The Vigilantes, California, On the Wabash, and Sapho to crowded houses. All performances good except Sapho, which was a very poor production. Vernon, hypnotist, 9-14.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson, manager): Duncan's Lady Minstrels 4 to fair business; poor co.—ITEM: The work of remodeling Wilson's Opera House commenced 8. Extensive improvements that amount almost to a new theatre are under way.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lee Silvers, manager): The Summer stock produced in Tennessee 10; large audience. This play was written by Manager Silvers and is an excellent sketch of Southern plantation life.

RHINECLANDER.—GRAND OPERA HOUSE (H. E. Stoltman, manager): North Brothers, comedians, 9-14, opened 9 with Prince Vergil; packed house; 10 Coma Teddy, good patronage; Audiences well pleased.

WAUSAU.—ALEXANDER THEATRE (Harry R. Sutherland, manager): Dark 11-15.—COLUMBIA THEATRE (Harry R. Sutherland, manager): Dark 11-15.—GRAND (C. S. Kane, manager): Dark 11-15.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Sapho 6 pleased a fair audience. The Convent's Daughter Aug. 9 canceled. Bonanza Aug. 15.

FOXTAUG.—OPERA HOUSE (A. H. Carnegie, manager): Bryan's Sapho 4 to small house; poor satisfaction.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Charles H. Yale's Evil Eye 8; house packed.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Dark.—MANAGER OPERA HOUSE (William Marquardt, manager): Dark.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Roy Crawford's Stock co. 6, 7 in A True Kentuckian and Sapho drew full houses; co. good.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Evil Eye June 26, 27; large audiences and splendid performances. Valentine Stock co. 9 opened ten days' engagement; plays underlined: The Crust of Society, The Jilt, and Society. The clever co. opened 21. Boston Lyric Opera co. 23, one week. Trebelli Concert co. 30. Nashville Students Aug. 3.

GRAND OPERA HOUSE (W. H. Seach, manager): Biography and Owen Seng

THE STOCK COMPANIES.



Duplicate photographs of the above were presented as souvenirs at the Academy, Milwaukee, a few weeks ago. The likeness is that of Donald Bowles, the much favored light comedian of the Thanbouser company, who has played continuously with the organization since it opened in November, 1898. As a proof of Mr. Bowles' popularity, the fact may be stated that the portraits ran considerably short of the demand, and an extra supply had to be ordered. The latest successes of this talented young actor have been as Augustus Bascom in *The Tarrytown Widow*, *Montague Flash* in *Pawn Ticket 210*, and *Tim the Tanner* in *The County Fair*.

Eleanor Stuart and Ruth Dennis, of Mrs. Lee Carter's company, will visit Ireland, Scotland and Wales, and spend a week in Paris, before sailing on Aug. 11 for New York.

Manager O. D. Woodward has engaged the following people for his Kansas City Stock company for next season: Florence Stone, Gertrude Berkeley, Emma Dunn, Inez Macaulay, Winona Bridges, Hattie Leggett, Lester Loneragan, George Farren, Harry Beresford, Hal Davis, Percy Winter, James F. Fulton, Henry Summer, Harry C. Long, C. Y. O. Pugh, and George Murdock. The season will open at Boyd's Theatre, Omaha, on Aug. 18, with *The Princess* and *The Butterfly*.

A fine performance of *The Wife* was given by the Lyceum Theatre Stock company, of Rochester, last week. The acting throughout was on a high plane of excellence, and the stage mountings were effective. Jessie Bonstelle, as Helen Truman, added another to her many excellent dramatic portrayals, being especially strong in the emotional parts. Every requirement of the part of John Rutherford was met by Orrin Johnson. Fred G. Lewis was very good as Robert Gray. Matthew Culver was excellently played by Everett King. Albert Morrison, A. H. Stuart, Charles Hutchinson, Miss Cowgill, Frances King, Miss Wycherly, and Miss Macomber, appeared to advantage. *The Wife* did the largest business of the company's season.

The Summer season of the Baldwin-Melville company at Her Majesty's Theatre, Montreal, has been so successful that Manager Baldwin has secured the new playhouse on the site of the burned Théâtre Français, which will be ready for occupancy on Oct. 15, and will establish a permanent stock company in Montreal. William Farnum has left the company to prepare for his appearance in title-role of *Ben-Hur*, and he has been succeeded as leading man by Lawrence Hanley, who opened with the company yesterday as *D'Artagnan* in *The Three Musketeers*. The company will remain at Her Majesty's until the regular season of that theatre begins.

Frank E. Camp has been engaged for the new Greenwall Stock company at the American Theatre, New York.

Sedley Brown has been re-engaged by Manager M. J. Jacobs to stage the productions at the Columbia Theatre, Newark, N. J. This will be Mr. Brown's third season at that house.

J. H. Shepard has been engaged for the stock company at the Lyceum Theatre, Brooklyn, where his new play, *The Sheaf of Arrows*, will have its first Eastern production in the early part of the season.

Frank Camp has been engaged for the new American Theatre Stock company.

T. H. Winnett, New York representative of Phillips' Lyceum Theatre, Brooklyn, has engaged for the stock company next season: Emma Bell, Alice Warren, Mamie Ferry, Louise Crolius, Mr. and Mrs. William Rodmund, W. C. Holden, Edwin Phillips, J. H. Shepherd and P. Carley. The company will open early in September in *The Electrician*.

Laura Hope Crews has been engaged to play the ingenue roles next season with the Henry C. Donnelly company at the Murray Hill Theatre.

Charles H. Jones, who for several seasons past has been stage-manager of Morosco's Opera House, San Francisco, has been engaged to act in the same capacity next season with the Castle Square Opera company in Chicago.

The Dorothy Lewis Stock company, under the management of Charles H. Pierson, has finished another successful week at the Grand, Atlanta, Ga., putting on *Captain Swift* the first three nights, and *A Night Off* the rest of the week. Harry Glazier, Olive Martin, Emma Butler, Benjamin Johnson, and William Beckwith scored distinct hits. This week in *Mizzoura* and *The Snow Ball*, with a curtain-

raiser, *Hearts and Flowers*, by Linton Tedford, of Atlanta, the last three nights.

Lida McMillan has been re-engaged for the Pittsburgh Stock co.

Whitney Bennington has been re-engaged for the Shubert Stock company.

A delightful luncheon, supplemented by a fine display of fireworks, was given at the Belasco homestead, San Francisco, on July 4, after the performance of the Alcazar Stock company. Among the invited guests were Mrs. David Belasco and her two daughters, Raina and Augusta, Ernest Hastings, Sadie Herringer, Edwin T. Emery, Mark Thall, Mr. and Mrs. Meyers, Anna Levey, Walter and Edward Belasco, Louis Geisels, George Webster, William Gilbert, Anna Thurber, Frank Worthing, and Jeffery Williams.

John Craig, leading man of the Castle Square Theatre company, Boston, is on a short vacation. Edmund L. Breese, of James O'Neill's company, will play the leads during his absence.

The Valentine Stock company, under the management of L. N. Scott, of St. Paul and Minneapolis, opened a ten night's engagement in Winnipeg July 9 in *The Crust of Society*. The company were remembered for their artistic work of last Autumn, and good houses greeted every performance. *Ingomar*, *The Jilt*, *Mam'zelle*, *The Lost Paradise*, and *Little Lord Fauntleroy* will be played during the engagement. The company will appear in Fargo, Grand Forks, and other cities before returning to St. Paul for the month of August.

The offering of the Criterion Stock company at the Star Theatre, Buffalo, last week was *The Ensign*. Business continued large despite the warm weather and the numerous counter attractions. Laura Nelson Hall in the part of Alice looked and acted the part in a most artistic manner and demonstrated to her large coterie of friends her ability to handle heavy emotional parts as well as the lighter comedy roles she has heretofore played. Joseph Kilgour in the part of Ensign Baird, was all that could be desired. Thomas Bridgeland gave a capital performance of the old coxswain, Jack Dudley. Charles Collins made up for Abraham Lincoln well. Others in the cast deserving of special mention were Helen King Russell, Lillian Schovelin, Mortimer Weldon, and Mace Greenleaf. Anne Sutherland, after a short rest, returns to the cast this week as Rose Columbian in *The Arabian Nights*, which will be preceded by *Little Shun Loy*, a quaint Chinese play by Sylvester Maguire.

The McCullum Stock company at Cape Cottage, Me., produced *Our Regiment* last week. Mr. McCullum played Mr. Dobbinson with marked success, and was presented with numerous bouquets during the week. All the company did effective work. The Maine Press Association were guests of Mr. McCullum at the Wednesday matinee. Business continues to increase every week. On July Fourth the receipts were the largest for any one day during Mr. McCullum's fourteen years of management in Portland.

THE WHITE RATS OF AMERICA.

The White Rats of America, the new association of vaudeville performers, have issued a manifesto in which they outline their intentions. The circular reads as follows:

The Society of Vaudeville Stars lately organized in New York city called "The White Rats of America," which it understood by all that said society is a social order founded on the same principles of brotherly love as "The Water Rats" of London, England, and composed of vaudeville players who combine such excellence in their art as public entertainers with such stable heart qualities as men, and such high standing as good fellows, that they may justly be called Stars from all points of view, "Rats" being the word "Star" spelled backward.

Some of the many reasons for the organization of this social order of artists and good fellows, and some of the objects which they will make the aim of their lives to attain are herein set forth: The White Rats believe that their vocation in life, when rightly considered, is a noble one, and should be recognized as such by the world at large.

Yet we, "The White Rats," feel that many coarse and objectionable elements do now exist in our field of work and play which must be eliminated ere we can hope to be appreciated, respected and held in esteem for our services and for our real worth. Therefore it shall be our honest endeavor to eradicate all such barriers that stand in the way of our progression.

We maintain that the better members of our profession are entitled to more respect and serious consideration than has as yet been accorded them.

We believe that as there is now a high order of intelligence pervading the vaudeville profession, and as the spirit of manhood and morality exists in the hearts of many of the members of said profession, it is possible by unceasing and earnest effort to make our calling a dignified one; and we believe that the time is now ripe for the organization of a social order which, by the well-directed efforts and high aims of its members, individually and collectively, will inaugurate not only the admiration of the public for our talents, but the highest esteem of the world for our worth as men. And one of our constant aims shall be to inculcate in the hearts of our brothers such sentiments as shall tend to make us noble and true, and those principles which we deem most conducive to our moral and mental elevation, and to discuss and advocate in open lodge all such measures as shall militate against our retrogression, further our advancement, and make us financially independent, free, and estimably respected in the eyes of our professional brothers, and the world.

Though we may move slowly at first, we shall exert our utmost endeavors to ultimately gain representation in Congress, and have measures passed for the benefit of our profession, which, though now representing a considerable number of the denizens of the United States of America, and who, though subject to all laws passed, have no voice in the making. We believe that laws should be passed for the protection of original material in our profession.

At present we will try and arrange with managers for the protection of such original material, so that thieves and pirates may not earn subsistence and false fame with the creations of honest men's brains, without payment or even permission from the author.

We shall endeavor (and we hope without running the risk of being called prudes or fanatical reformers) to infuse a more wholesome spirit of refinement and culture in our stage performances and in our demeanor in public than has heretofore characterized our sphere of the theatrical profession; though in the latter regard we shall ever retain our free and jovial spirit of Bohemian unconventionality and our world-wide views.

Those mental unfortunates vulgarly known to

the public as "knockers" and "graffers" will not be tolerated by "White Rats." In any way though avenues of escape from the fury of their own heart poison will be pointed out to them by magnanimous "Rats."

Knocking and scandal must be unknown in "Ratland," and when any member of the profession seeks cheap advertisement by the publication of his personal domestic affairs, he will not be eligible to become a "White Rat;" neither will he be eligible if he is lacking in any of the qualities stated in the first clause of this prospectus; and when any member of Ratland shall prove unworthy of our trust and brotherly love, he shall be asked to resign; failing in which, he will be expelled regardless of his professional or financial standing.

We hold it as an indispensable necessity to our existence that the order be kept pure and live up to its name.

The White Rats will give entertainments for a season of four weeks annually; said entertainments will be given by members available at the conclusion of regular seasons, the proceeds to be expended in building a convenient home and headquarters for the "White Rats."

The services of the order will always be available for noble charities and worthy causes on the side of Ratland. Members will be expected to send complaints of unkind treatment in hotels and on railways to headquarters; also papers, routes, etc.

It cannot be too strongly impressed that we are not in any sense organized to fight or seriously consider any combination of capital or form ourselves into a trust of any kind for the purpose of incurring the enmity or displeasure of any person or persons connected with our profession or any other calling.

Still we recognize the truth contained in the words of Mark Twain that "some people worship power, some worship rank, some worship God, some heroes, but all worship money."

And as artists the world over are less inclined to Mammon worship, less thrifty, less saving, than any class of all the intelligent sons of men, we, the "White Rats," shall deem it our sacred duty to place our order on a financial footing, so that we may feel and know that we have passed that point where our welfare, happiness or home-ambition can possibly be injuriously affected by any circumstance whatsoever, short of being dispossessed of our God given talents by the Giver of all Good.

It is therefore understood that each member shall enter into the spirit of all our enterprises, outings, outings, socials, smokers, entertainments, etc., with his whole heart and soul.

We cannot expect to accomplish much unless we are sincere. With sincerity we can move worlds and disprove the statement which says: "We cannot be loyal to each other." With sincerity we can remove the spider of prejudice that warps the hearts of those whose esteem we desire to gain, and own ourselves, hearts and souls. Without it we can do nothing.

Our services have always been ready at the call of the public for any worthy cause; they are still at the public's command.

If we in turn should call upon the public to assist us, it will only be for noble causes. We anticipate that there will be sacrifices to make which nothing but loyal hearts can stand. We will be ready for the test, and though we profit not ourselves, we will leave behind us for those who choose to follow up the hill of evolution in our wake a legacy rich with sincerity, and sweet with brotherly love; and in this our enterprise we ask the blessing, the help, of the Father Almighty, whose heart is love, whose light we will follow, who is God of All.

There are many noble sentiments contained in this announcement, and if the "White Rats" live up to them, they will become a very powerful body. The flowery language of the manifesto shows that the effervescent George Fuller Golden had a hand in its compilation, and some of the sound ideas were probably suggested by George W. Day. Like the Water Rats of London, may the White Rats of America increase and multiply until they include every vaudeville who deserves to belong.

THE ACTORS AT ST. JAMES.

The actors' Summer at St. James, L. I., is at its height, some sixty-five professionals residing in that vicinity. Baseball and a pool tournament seem to be the principal topics at present. Those who have entered for the pool tournament at Collier's are: Willie Collier, Charles A. Bigelow, Harry Gordon, M. L. Hecker, William Gray, W. G. Smyth, Tom Garrick, and Richard Mullen.

The majority of the colony will journey to King Park this week to play a game of baseball in the afternoon and give a performance in the evening, the proceeds to be given to a church located there.

A weekly newspaper, known as *The Pan*, has made its appearance. No one seems to be overlooked.

George Tyler's advance brigade of bill posters have arrived and it is announced on the main road that: "James A. Herne will open in Sag Harbor at the Republic Theatre, two seconds from Forty-second Street and Broadway, on Sept. 3."

Edward J. Connelly has returned from the Elks' Convention at Atlantic City. Mr. and Mrs. Richard Mullen have departed to Centreport to spend the balance of the Summer.

The village will be deserted on Monday, July 16; there seems to be a strong attraction at the Madison Square Garden that evening. Mr. and Mrs. Neil O'Brien (Eva Davenport) have arrived at St. James.

IN SUMMER PLACES.

Among the theatrical folk seen on the board walk at Atlantic City last week were Adeline Boyd, Mabel Strickland, Sylvia Thorne, Archie Boyd, Bert G. Clark, Emil Ankermiller, Peter F. Dailey, William H. West, James Lackaye, John D. Mishler, William J. Gilmore, J. Bard Worrell, and Hughey Dougherty.

Harry F. Winsman is summering at Asbury Park, N. J.

Virginia K. Logan is spending the Summer at Oskaloosa, Ia. She has been re-engaged for leads with Barney Ferguson.

Lazette Du Brock is resting at Brighton Beach, N. Y., for a few weeks.

Mr. and Mrs. John G. Jermon will spend a few weeks at Atlantic City before the opening of the season.

Estelle Willmott is summering at Point's Neck, Me.

Barnes and Sisson will divide the warm weather season between Greenwood Lake, West Baden, and Mt. Clemens.

Maryland Tyson will spend a few days at Atlantic City in company with her sister, Lillian Tyson Jermon. Her sister, Kathryn, who has been very ill, will join them.

Brandon Hurst, who will be Roland Reed's leading man next season, has left town for Sag Harbor. Mr. and Mrs. George Bodine have gone to the same place.

Amy Ames and Gus Hennessy are summering at Andrews-by-the-Sea, Rockaway Beach, L. I.

Hattie E. Schell has gone to the Berkshire Hills.

Nettie Black is spending part of her vacation at Asbury Park.

Marie Wellesley is at Barnegat City, N. J., recovering from a severe illness. Her version of Sappho enjoyed a three weeks' run at Garden City, Cal.

PROFESSIONAL DOINGS.



Above is an excellent likeness of Paul Gilmore, one of the most successful stars in romantic drama. Nature has fitted Mr. Gilmore for a romantic hero. He has talent, good looks, voice and a fine education. He is a really dashing d'Artagnan. There are critics that say Mr. Gilmore is the successor of the late Alexander Salvini.

Manager M. W. Leathers has received from W. A. Tremaine the last act of his new play, *A Free Lance*, in which Robert B. Mantell will appear next season.

Charles F. Newson, of Harry Corson Clarke's company, has gone to the home of his parents, at Raleigh, N. C., for a month's vacation.

Maize Molyneux is summering at Alexandria Bay and Thousand Islands. Her plans for next season are not yet decided upon.

Arthur J. Pickens, of the King Dramatic company, is at Alexandria Bay for the Summer.

Gus Hill has secured H. Edward Lorenz's melodrama, *Had They Not Met*, in which Theodore Babcock will star.

Estha Williams, who has staged Tennessee's *Pardner* during the past two seasons and has added materially to the success of that play, will again conduct rehearsals for next season, starting on Aug. 2, the season opening on Aug. 18.

Grace Sherwood, who has been seriously ill at Atlantic City for several weeks, has returned to the city much improved in health.

The annual convention of the National Alliance of Theatrical Stage Employees was held in Brooklyn last week.

The cabled reports indicate that the London production of *The Casino Girl* at the Shaftesbury Theatre on July 11 was successful. Hits were scored by Mabel Gillman, Ella Snyder, Marie George, James E. Sullivan, Richard Carle, and Sam Collins.

Herbert Fortier was the guest of honor at a tea given by Constance Etches in Toronto on July 11.

Edna Joy, R. A. Donnan, and S. C. Gibson, late of a Western Faust company, have sued Charles W. Purvis, of Kansas City, for \$134 salary due. Mr. Purvis claims that, although his name appeared on the bills, he was not responsible for the venture, which, he says, was managed by J. L. Buford.

Pauline Willard was married to Alfred T. M. de Lissar on July 2 in this city.

Mrs. Cone, mother of Kate Claxton, had the misfortune to fall last week and to break her arm in two places.

Melbourne Macdonald and Mr. and Mrs. Henry Clay Barnabee sailed for Europe on Saturday.

Fire destroyed the Walnut, Ill., Opera House, along with many other buildings, on July 9. The loss is estimated at \$60,000.

The comic opera *Powhatan* was presented by amateurs on July 11 at the Appleton, Wis., Opera House. In the cast were W. S. Westcott, Louie Chilson, Mrs. Max Mayer, Hilma Anderson, Lydia Row, Margaret Stoppenbach, James Sherman, Robert McGillan, Erwin J. Jacoby, Albert L. Baker, John Graber, and F. V. Heinemann.

The Richards Stock company will close a successful season at Yarmouth, N. S., July 28. Mr. Richards will spend the rest of the Summer at his cottage at Dingman's Ferry, Pa.

Gustav Wallace will remain at Peak's Island, Me., until the middle of August, when he leaves for Chicago to join Aiden Benedict's *Quo Vadis* to play Nero.

R. C. Anderson has leased the Lyceum Theatre at Atlanta. He will establish a stock company there.

The Span of Life will go out for its ninth consecutive tour next season, and will be again under the management of Louis Donazetta. A new outfit of scenery is being painted.

Mrs. Fiske is hurrying among the Italian lakes on her way to Switzerland, where she will remain during the greater part of her stay abroad.

The relation of the stage employees to the Theatrical Trust was considered at the annual convention of the National Alliance of Theatrical Stage Employees, held in Brooklyn last week.

Lieber and Company have offered Mrs. James A. Herne a large salary to take the role of Mrs. Falsamer in *The Choir Invisible*. Mrs. Herne has not decided as yet whether or not to accept the offer.

A. J. Spencer returned yesterday from a trip to the Rangley Lake, Me.

Married.

DR. LUSHER WILLIAMS, Alfred T. M. De Lissar and Pauline Willard, in New York city, on July 2. MERRILL SNYDER, John S. Merrill to Olive Surber, in San Francisco, Cal., June 19.

Died.

BALABREGA, Suddenly, at Bahia, Brazil, on June 12, John M. Balabrega, aged 42 years. BARTLETT, Suddenly, at Bahia, Brazil, on June 12, Lewis S. Bartlett, aged 29 years.

CONNER, Edward S. Conner, at Lancaster, Pa., July 9, aged 57 years, of consumption.

HILL, Mrs. L. Rufus Hill (widow Lewis Hill), at Aberdeen, S. D., on July 14, aged 70 years.

LIPMAN, Harry O. Lipman, at New York city, on July 10, of consumption, aged 37 years.

LIPMAN, Louis J. Lipman, in New York city, on July 12, aged 29 years.

MILL, R. F. Mill, at New York city, in Philadelphia, of Bright's disease, aged 35 years.

SENA, M. Sena, in New York city, on July 11.

TECHER, J. Techter, at Phoenix, Ariz., July 15, aged 30 years.

and the Alberta Kid were the principal performers; largely attended.

and the Alberta Kid were the principal performers; largely attending.

PARKERSBURG, W. VA.—John Robinson Circus 28 to capacity and pleased; circus manager and better than ever.—Helen. The line over born in captivity were born here with the Robinson show.

MILWAUKEE, WIS.—Ringling Brothers' Circus will be here 14.

CLEVELAND, O.—Buffalo Bill's Wild West was the first circus to be here 12 and had two in

men's audiences.

RAINFORD, WIS.—Adapted from the Broadway production, **THE GREAT ESCAPE**, **WIS.**—Captain Almont's **My City** Show exhibited a fine variety of equestrian acts. **WIS.**—The combined show was a success. **WIS.**—The combined show was a success.

TRAVERSE CITY, MICH.—The great Wallace Show 10: crowd small, on account of rain; performance and menagerie fair.

QUÉBEC, CAN.—Lemon Brothers' Circus will perform at the Grand Hotel, 10 p.m. to 11 p.m. on Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. The circus will perform at the Grand Hotel, 10 p.m. to 11 p.m. on Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday.

shows here 20.

BLOOMSBURG, PA.—Andrew Downer's Railroad Shows 18.

GREEN BAY, WIS.—Ringling Brothers' Circus 17. Buffalo Bill's Wild West Aug. 8.

COLUMBIA, PA.—Sue Brothers' Circus 9 to fast business; performance satisfactory.

OWASSO, MICH.—Pawnee Bill's Wild West 18.

ST. CLOUD, MINN.—The Adam Forepaugh-Hall Brothers' Circus gave two immense shows here 18. Norris and Rowe's big trained animal shows 13.

PORTSMOUTH, OHIO.—Long's Circus. The Cabin June 27. Buffalo Bill's Wild West will show here 20.

WARREN, O.—The town was crowded 12 who Buffalo Bill's Wild West gave two fine performances to large and well planned audiences. The parade was a feature. Harris' Nickel Plate Show follows 13. and the circus will perform here last year's business is expected.

SIOUX FALLS, S. D.—Forepaugh and Sullivan Brothers' Circus 25.

FORT DODGE, IA.—Ringling Brothers' Circus 3 to packed tents afternoon and evening. A big show 13. The date of the Iowa State Fair has been changed to Sept. 6, 7 and 8, so as not to conflict with the Iowa State Fair. Your correspondence has been appointed secretary of the fair.

IOWA FALLS, IA.—Ringling Brothers' Show packed second breaking business in this city 13. 670 tickets were sold for the afternoon performance. The management was highly pleased and marked this city as a splendid show town. The performances were the best ever given in the city. Several The management had a dispute between the Iowa State Fair and the Ringling Brothers' Circus will be watched with much interest. The circus management planned to show three days in the city of Des Moines during the week of the Iowa State Fair. The management of the circus would detract from the patronage of the fair has appealed to the city authorities to refuse to license the circus, and the matter is under advisement. The management of the fair management feeling the circus would pitch its tents just outside the city limits.

SUNDREY, PA.—Andrew Downer's Dog and Pony Show 13, 14.

ASHLAND, WIS.—Harper Brothers' Dog and Pony Show drew good crowds 3.

CROOKSTON, MINN.—Gentry's Dog and Pony Show 6 to the capacity of the tent; excellent performance.

SOUTH HAVEN, MICH.—Ed F. Davis' Circus 7; fair business.—Item: Severe wind storm on July 7 blew down the tents of Davis' Show and did considerable damage.

WYOMING, WYO.—Campbell Brothers' Circus packed the tents at two performances; show excellent.

NEW LEXINGTON, O.—Buckskin Bill's Wild West 7; two performances to immense crowds.

HELENA, MONT.—Norris Brothers' Big Show of Trained Animals 4; big crowd; good performance. Item: Norris Brothers' Show was billed for a 3, but account of railroad troubles on G. N. R. the performance was postponed to July 4.

OLEHAN, N. Y.—Welch Brothers' Circus 9, 10 to

C. **SPRINGFIELD, O.**—Buckskin Bill's Wild W

5; poor performance to fair business.

WYACUSE, N. Y.—Buffalo, Bill's Wild W drew the usual large crowds & gave satisfactory performances.

BUTTE, MONT.—Norris Brothers and Bow Dog and Fogy Show did good business June 25-30.

RAWLINS, WYO.—Campbell Brothers' (C) showed here 2. On account of high winds could raise their tents for afternoon performance. Attendance large; good performance.

WILLIAMSPORT, PA.—Downs' Show 9, to only fair business; pleased audiences.

GREENEY, COL.—Country's Dog and Fogy 8 to large business; excellent performance.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

T. Daniel Frawley has reappeared in town in character of manager. He opened his engagement Morosco's Grand 2 with Children of the Ghetto. Opening was largely attended by society folk. W. Lackaye played his old part of Rabbi Schmuell, repeated the success he had previously made in S. call. It is easy to see that Mr. Lackaye enjoys character impersonation. He is probably the actor in America who can do the part best. (Otherwise, The Children of the Ghetto is not ou

ered a strong play here. Mr. Lackaye was well
 ported, particularly by Henry Roberts, Wallace S.

and Rosabel Morrison. The Dancing Girl is off
9, with Wilton Lackaye as the Duke of Guise.
In this play Mary Van Buren and Kiethe Wake-
will make their reappearance.

Henry Miller, at the Columbia, produced The Tr
Knowledge 2. Miss Martin played the w
woman to perfection. Frank Worthing was par
ticular

new sensation. Henry Miller was cast for the pa-

the husband, and was as graceful as usual. Edna J. Morgan won all hearts in the leading role. Charles E. Morgan, a typical good son, and George Backus shone as an elderly military lover. Too praise cannot be given to Margaret Anglin in leading feminine role: she was a charming young girl. Mrs. Whiffen is always delightful. A rising star of Comedians.

Flourice Roberts appeared as Carmen at the Alhambra Theatre 2 with White Whittless as leading lady. Joseph Williams played the part of the foredoomed lover. The comedy was a success. The new actor after actor in the part of Garcia, the betrayed male. Flourice Roberts will be seen in Camille D'Amboise and Lilley's co. of comedians at the Casino Theatre. The duo has been very successful. A remarkable aggregation of vaudeville talent.

Farce 1-7 was A Day and a Night. Clever spoof

ger, Walter Jones, Tony Hart, the Eight E

Dancing Girls, and Beanie Tannehill, A Cont
Woman 8.
The Grishs had a good second week at the T
It will run one more week, after which, Wang,
FRED S. MYRT
PITTSBURG.
Fra Glaslow was the offering of the Duquesne
the Stock Opera Co. 3-14. E. Murray did
work in the title-role; Clara Lane's singing i
part of Zerlina brought several encores; Irene M
new member of the co., scored in the role of Lad
cast; Charles H. Drew and H. W. The Tr
contributed not a little music as Hespero and Gl
and the other parts were handled in a highly
factory manner by Martin Chessman, Alfred C
and Hens E. Boyle. The chorus acquitted itself
credit, and the scenery was attractive. Next
The Mascot.
L. M. MENDELHA
PORTLAND, ORE.
At the Marquam 2, 3 Keller pleased two hou
with an excellent entertainment. Keller was i
the Fourth, but unfortunately cancelled on a
of our Independence Day, and his desire to vi
Portland's celebration.
George L. Baker, assistant manager of the
room, went Baker Street 2-8 to inspect the
rooms of the Baker City Opera House, with h
message. Mr. Baker tells me that he has alre
ceived two applications for a season's lease o
house to the new opera house. O. J. MITCHEL

Fra Diavolo was the offering of the Duquesne
den Stock Opera co. 9-14. J. K. Murray did

work in the title-role. Clara Lane's singing part of Berlin brought several encores; Irene May was the first to sing the new song, "The Good-bye Cash"; Charles H. Drew and H. W. Treloar contributed not a little humor as Hoppo and G. and the other parts were handled in a highly satisfactory manner by Martin Chessman, Alfred and Henry E. Boyer. The orchestra was splendid credit, and the scenery was attractive. Next time, L. M. MENDENHALL.

PORTLAND, ORE.

At the Marquam 2, 3 Kellar pleased two houses with a excellent entertainment. Kellar was away for the Fourth, but patriotically canceled on a day of our Independence Day, and his desire to see Portland's celebration.

George L. Baker, assistant manager of the opera, went down to the city to inspect the work of the Baker City Opera House, with his manager. Mr. Baker tells me that he has already received two applications for a season's lease of the house to the new opera house. O. J. MITCHELL.

PITTSBURG.
Fra Diavolo was the offering of the Duquesne

den Stock Opera co., 9-14. J. K. Murray did work in the title-role; Clara Lane's singing is part of the attraction. The company brought several encores; from its new member of the cast, secured by the manager, was the role of Lady Elvira. Charles H. Drew and H. W. Treloar contributed not a little humor as Peppo and Gino, and the other parts were handled in a highly satisfactory manner. The chorus was composed of Messrs. A. J. Adams and Mess E. Boyle. The chorus acquitted itself creditably, and the scenery was attractive. Next week will be "The Mascot."

L. M. MENDENHALL.

PORTLAND, ORE.

At the Marquett 2, 3 Kedlar pleased two houses with an excellent entertainment. Kedlar was in the Fourth, but periodically cancelled his appearance on Wednesday Day, and his desire to see Portland's celebration.

George L. Baker, assistant manager of the opera, went Baker City Tuesday 2-8 to inspect the remains of the Co. which he had been ordered to bury.

Mr. Baker tells me that he has already received two applications for a woman's league to move to the new opera house.

O. J. MITCHELL

PORTLAND, ORE.

At the Marquess 2, 3 Keller pleaded two hours was an excellent amount. Keller was in the city for the Fourth, but patriotically canceled on a day of our Independence Day, and his desire to visit Portland's celebration.

George L. Baker, assistant manager of the grand, west end, street 24, to support the cause of the Baker City Opera House, his manager. Mr. Baker tells me that he has already received two applications for a season's lease of the house is the new opera house. O. J. MITCHELL

A GREAT DRAMATIC LIBRARY.—IV.

With this article is concluded the bibliography of the old English plays in the library of the late Thomas J. McKee. Those that have perused the list will agree that it is a wonderful collection. As has been suggested, it is doubtful if any other private collection in the world can show a more comprehensive list of the early plays. The concluding section is as notable as any section that has preceded it:

THE SIEGE OF RHODES. A play, in two parts, by Sir William Davenant. 4to, 1663. Both these plays were favorably received. They were written during the time of the Civil Wars, when the stage lay under a prohibition, and were revived at Lincoln's Inn Fields in 1663, when Davenant himself was the manager. The scene, Rhodes and the camp near it.

SIR GYLES GOOSE-CAPE, KNIGHT. Anonymous. 4to, 1666.

First presented by the children of the Chapel; and afterward at the Private House in Salisbury Court. This is one of the earliest and most curious of old English plays.

SIR HUBERTUS BUFFOON; or, The Poetical Squire. A comedy by John Lacy. 4to, 1684.

This was not published, nor produced upon the stage, till about three years after the death of the author. The prologue, written by Duffey, compliments the author in his capacity of an actor. Joseph Haynes, the comedian, wrote the epilogue, and spoke both that and the prologue. "There was nothing within the bounds of comedy that Lacy could not act well. Evelyn styles him 'Roculus.' Frenchman, or Scot, or Irishman, fine gentleman or fool, rogue or honest simpleton, Tartuffe or French, old man or loquacious woman,—in all, Lacy was the delight of the town for about a score of years."—Dr. Dorn.

SIR JOHN OLDCASTLE. The first part of the true and Honourable History of the Life of Sir John Oldcastle, the good Lord Cobham. 4to, 1609.

This is one of the plays erroneously attributed to Shakespeare.

SIR SOLOMON; or, The Cautious Coxcomb. 4to, 1671.

This is little more than a translation from the *Ecole des Femmes* of Molière, and is attributed to John Caryl, who, in the epilogue to it, owns it to be a translation.

THE SPANISH ROGER. A comedy by Thomas Duffey. 4to, 1674.

This is written in rhyme, and is considered the best of Duffey's works; it is dedicated to "Madame Ellen Gwyn." The scene, Spain.

SPRING'S GLORY, vindicating Love by Temperance, against the Tenet, "sine Cerere et Baccho friget Venus." Moralised in a Masque, by Thomas Nabbes. 4to, 1638.

The title amply explains the subject. "One degree of merit at least he (Nabbes) has a claim to; and that is, that his plays are truly and entirely his own, not having had recourse to any preceding writer for assistance; on which account his dedications are certainly more pardonable, and the applause due to his beauties more truly his own, than that given to many other bards."—Blot. Dramatic.

THE STATE OF INNOCENCE AND FALL OF MAN. An opera by John Dryden. 4to, 1695.

As Dr. Johnson truly observes, this is rather a tragedy in heroic rhyme, and of which the personages are such as cannot with propriety be presented on the stage.

THE STEPMOTHER. A tragedy-comedy by Sir Robert Stapilton. 4to, 1664.

Though Sir Robert did not put his name to this play, yet the prologue expressly declares it to be written by the author of *The Slighted Maid*. The instrumental, vocal and recitative music was composed by Locke. Two masques are inserted in the play, one in the third act, called "Apollo's Masque," the scene of which is a grove, wherein are a laurel tree and three poplar trees; the other is called "Diana's Masque," in which a Hawthorn tree is made the grand scene of action.

THE SUN'S DARLING. A masque by John Ford and Thomas Decker. 4to, 1657.

The plan of this masque alludes to the four seasons of the year. The explanation of the design is to be seen prefixed to the *dramatis personæ*, not published till long after the death of the authors, and is mentioned in Sir H. Herbert's "Diary," under date of March 3, 1624: "For the Cock-pit company. The Sun's Darling. In the nature of a masque, by Decker and Ford."

THE SWAGGERING HUSBAND. A comedy by Robert Chamberlain. 4to, 1640.

It is uncertain whether this play was ever acted; but it is ushered into the world by five commendatory copies of verses: one of which is written by Rawlins, and is in requital for one prefixed by our author to that gentleman's tragedy of *The Rebellion*.

TARBUO'S WILES; or, The Coffee-house. A comedy by Sir Thomas St. Serfe. 4to, 1668.

A large portion of the plot is founded on a Spanish comedy called "No Puede Ser; or, It Cannot be," from which, or from this play, Crowne borrowed his *Sir Courtly Nice*, at least as far as relates to Lord Belguard and Crack, which extremely resemble Don Patricio and Tarugo in this. In the third act, Sir Thomas has introduced a coffee-house scene, which is admirably finished. Lord Buckhurst paid a strong testimonial to the merit of this play in a copy of verses to the author on its publication.

THE TEMPLE OF LOVE. A masque. Presented by the Queen's Majesty and her ladies at Whitehall on Shrove Tuesday, 1634. By Inigo Jones and William Davenant. 4to, 1634.

"This piece contradicts the assertion of some writers, that movable scenes were not known till the Restoration; for the author himself has these words: 'This masque for the invention, variety of scenes, apparitions, and richness of habits, was generally approved to be one of the most magnificent that had been done in England.' The truth is, that scenes were known and used before, being introduced by Inigo Jones; but they were too expensive to be exhibited anywhere but at Court."—Blot. Dramatic.

THEODOSIUS; or, The Force of Love. A tragedy by Nathaniel Lee. 4to, 1692.

This is the best of Lee's works and met with great success. The passions are very finely touched in it, and the language beautiful in many portions of the play. All that relates to the loves of Varanes, Athenais, and Theodosius is noble, affecting and uniform. The groundwork of it is built on the romance of "Pharamond," in which the history of Varanes is to be seen, Part 3, Book 3; of Marcin, in Part 7, Book 1; and of Theodosius, in Part 7, Book 3. Purcell's music adds much to the play's celebrity, being the first he ever furnished for stage purposes.

THIRSKY AND THEODORET. A tragedy by Beaumont and Fletcher. 4to, 1621; and 4to, 1648. A copy of each edition.

The plot may be found in De Serres, Mezeray, and other French writers on the reign of Charles II. The scene laid in France. In the folio edition of these authors' works, 1679, either designedly or from carelessness a great part of the last act, which contains the King's behavior during the operation of the poison administered to him by his mother, is omitted.

THE THRACIAN WONDER. A comical history, by John Webster and William Rowley. 4to, 1661.

Mr. Dye considers that this play exhibits no trace of Webster's pen, but he includes it in his edition of Webster's works, 1830. It is also in Webster's works, edited by Hazlitt, 1857.

TIS PITY SHE'S A WHORE. A tragedy by John Ford. 4to, 1633.

The best of this great author's plays.

THE TRAITOR. A tragedy with alterations,

amendments and additions, as it is now acted at the Theatre Royal by their Majesties' servants, written by Mr. Rivers. 4to, 1692.

This is merely a version of Shirley's play of same title.

TITUS ANDRONICUS; or, The Rape of Lavinia. A tragedy by Mr. Edw. Ravenscroft. 4to, 1657.

An alteration of Shakespeare's play.

THE TRACHEMONT'S BROTHERS. A tragedy by George Powell. 4to, 1690.

Taken from a romance called "The Wall Flower," written by Dr. Bailly. The prologue and epilogue are by Mountfort, the actor; and the copy of Latin verses prefixed to the play are by Mr. John Hodgson, also an actor. "During his career (Powell) from 1687 to 1714, in which year he died, he originated about forty new parts, and in some of them he has rarely been equaled."—Powell's literary contributions to the drama were such as a man of his quality was likely to make—chiefly plagiarisms awkwardly appropriated."—Dr. Dorn.

THE TRIUMPHS OF THE PRINCE D'AMOUR. A masque, by Sir W. Davenant. 4to, 1635.

This masque was written in three days, by request of the members of the Inner Temple, by whom it was presented for the entertainment of the Prince Elector Palatine, at his Highness' palace in the Middle Temple, Feb. 24, 1635. The music of the songs and symphonies was set by Henry and William Lawes. The names of the masquers are annexed at the end of the piece.

TROILUS AND CRESSIDA; or, Truth Found too Late. A tragedy by John Dryden. 4to, 1679.

This is an alteration of Shakespeare's play of *Troilus and Cressida*.

A TRUE WIDOW. A comedy by Thomas Shadwell. 4to, 1679; and 4to, 1689.

The plot is original and the characters are finely drawn.

TWO MAIDS OF MORE CLACK. with the Life and Simple Manner of John in the Hospital. Played by the children of the King's Majesty's Revels. Written by Robert Armin. 4to, 1609. Armin was an actor at the Globe, and was famous for his clowns' parts. It is a very rare play.

THE UNFORTUNATE MOTHER. A tragedy by Thomas Nabbes. 4to, 1640.

Was never acted, but set down according to the intention of the author; it has three several copies of commendatory verses prefixed to it, and a poem, in verse, by Nabbes, justifying it to be written according to the rules of art.

THE UNHAPPY FAVOURITE; or, The Earl of Essex. A tragedy by John Banks. 4to, 1685. Acted at the Theatre Royal. The prologue and epilogue by Dryden.

Mr. Betterton tells us that this tragedy is but indifferently written, yet Mrs. Barry so happily hit it that she made the Queen, who was so much beloved, revive again, and become idolized in her. That little speech, "What mean my giving subjects?" was spoken with such a grace and emphasis as could never be imitated; her performance giving the audience an idea of that princess in many important passages of her life.

THE UNNATURAL COMBAT. A tragedy by Phil. Massinger. 4to, 1629.

This tragedy is a most excellent one, and is one of the best, if not the best, of this author's plays. The language is throughout fine and poetical; the characters are striking and strongly marked; still, the play, if it can be said to have a fault, is a want of completeness in the winding up of the catastrophe. This is compensated for by its general merit, and with very little alteration it might be rendered valuable for modern stage purposes.

VALENTINIAN. A tragedy, acted at the Theatre Royal, by Earl of Rochester. 4to, 1685.

This is an alteration of the play of the same title by Beaumont and Fletcher. "Wilmot, Earl of Rochester, in whom all the vices of Buckingham were exaggerated; to whom virtue and honor seemed disgusting, and even the affectation of them, or of ordinary decency, an egregious folly, found leisure in the least feverish hour of some leisure years' drunkenness to go to the stage as an adaptation of 'Valentinian,' in which he assigned a part to Mrs. Barry—the very last that any other lover would have thought of for his mistress. The noble poet, little more than thirty years old, lay in a dishonored grave when his piece was represented, in 1680; but the young actress just named gayly alluded, in a prologue, to the demure nymphs in the house who had succumbed, nothing loath, to the irresistible blandishments of this very prince of blackguards."—Dr. Dorn.

THE VALIANT WELSHMAN; or, The Chronicle History of the Life and valiant Deeds of Caradoc the Great, King of Cambria, now called Wales. A tragedy-comedy by R. A. gent., acted by the Prince of Wales' servants. 4to, 1663.

Generally ascribed to Robert Armin, but on uncertain grounds. The plot is taken from Milton's "History of England," and Tacitus' "Annals."

VENICE PRESERVED; or, A Plot Discovered. A tragedy by Thomas Otway.

A portion of the plot is taken, and a part of the language also, from "Histoire de la Conjuration de Marquis de Bedemar," by the Abbé de St. Real. Dryden says, "I will not defend everything in his *Venice Preserved*; but I must bear this testimony to his memory, that the passions are truly touched in it, though perhaps there is somewhat to be desired, both in the grounds of them and in the height and elegance of expression; but nature is there, which is the greatest beauty."

VIRGIL RETRAYS'D; or, Anna Bullen. A tragedy by John Banks. 4to, 1682.

This met with great success on its presentation, particularly with the fair sex. Its pathetic story and the manner of telling it, despite the deficiency of both poetry and nature in the language, seldom failed in winning the hearts and drawing tears from the eyes of the audience.

THE VIRTUOSO. A comedy by Thomas Shadwell. 4to, 1676; and 1691. A copy of each.

This has much true comedy, and a variety of characters, highly drawn and perfectly original, Sir Nicholas and Sir Formal particularly so. The play met with great approbation, especially at the University of Oxford.

THE VISION OF THE TWELVE GODDESSES. A masque by Samuel Daniel. 4to, 1623.

This was first published without the author's permission, from an incorrect copy procured by an indiscreet prompter; this compelled the author to republish it from his own copy.

VOLPONE; or, The Fox. A comedy by Ben Jonson. 4to, 1607.

This is a *chef d'œuvre* by this celebrated poet. The plot original and meritorious. Steele, in the *Father*, says, "This same Ben Jonson has made every one's passion, in this play, to be towards money; and yet not one of them expresses that desire, or endeavours to obtain it, anyway but what is peculiar to him only. One sacrifices his wife, another his profession, and another his posterity, from the same motive; but their characters are kept so skillfully apart that it seems prodigious their discourses should rise from the invention of the same author."

THE VOLUNTEERS; or, The Stock Jobbers. A comedy by Thomas Shadwell. 4to, 1693.

Not acted till after the author's death. Dedicated by his widow to Queen Mary.

A WARNING FOR FAIRER WOMEN. A tragedy. Anonymous. 4to, 1599.

It is founded on a true story, and appears to have been written on the model of "Arden of Feversham," 1592. It is a remarkably scarce play, printed in black letter.

THE WARRING. A comedy by James Shirley. 4to, 1633.

Acted at the Phoenix. Is a very good play, and revived twice with success. The scene lies in London.

THE WHITE DEVIL; or, The Tragedy of Paulo Giordano Ursini, Duke of Brachiano; with the Life and Death of Vittoria Corombona, the

famous Venetian Courtesan. A tragedy by John Webster. 4to, 1631.

The scene, Italy. Reprinted in Dodsley's Collection of Old Plays. A most excellent play, in the address "To the Reader," Webster, in his commendation of Chapman, Jonson, and Beaumont and Fletcher, says, "And lastly (without wrong last to be named) the right happy and copious industry of M. Shakespeare, M. Decker, and M. Heywood," wishing what I write may be read by their light: "Protesting that, in the strength of my own judgement, I know them so worthy, that though I rest silent in mine own works, yet to most of theirs I dare (without flattery) fix that of Martiall, 'Non sumus, nec monumens mori.' In Sheppard's Epigrams is one "on Mr. Webster's most excellent tragedy called *The White Devil*."

THE WHOLE CONTENTION BETWEEN THE TWO FAMOUS HOUSES, LANCASTER AND YORK, with the Tragical ends of the Good Duke Humfrey, Richard Duke of York, and King Henrie the sixth. Divided into Two Parts: And newly corrected and enlarged. Written by William Shakespeare, Gent. (In or about 1619.) T. P. was Thomas Pavier, the publisher of other plays. This includes the First part of *The Contention*, the True Tragedy of Richard, Duke of York, and Pericles, the date of which is 1619.

THE WHORE OF BABYLON. A History, by Thomas Decker. 4to, 1607.

The general tenor of the play is, to illustrate the virtues of Queen Elizabeth, who is represented under the character of Titania, a title which seems to have been fixed on her by the poets of the time; Spenser having first set the example, and Shakespeare and Decker followed it, the one in his *Midsummer Night's Dream*, and the other in this play. Rome is styled Babylon; Campanio the Jesu- it, Campeius; Dr. Parry, Paridel, etc.

THE WIDOW RANTER; or, The History of Bacon in Virginia. A tragedy-comedy by Mrs. Behn. 4to, 1690.

Not published till after Mrs. Behn's death, in 1689. The tragedy portion of the play, particularly the catastrophe of Bacon, is borrowed from the well-known story of Cassius, who on the supposition of his friend Brutus' being defeated caused himself to be put to death by the hand of his freedman, Dandarus. The scene, Bacon's camp in Virginia. The comic portion, pure invention.

THE WIDOW'S TEARS. A comedy by George Chapman. 4to, 1612.

Played many times at Black and White Friars. Some parts of this play are very fine. The plot of Lysander and Cynthia is taken from the story of the Ephesian Matron, related by Petronius Arbitr. "Of all the English playwrights, Chapman perhaps approaches nearest to Shakespeare in the descriptive and didactic, in passages which are less purely dramatic. But passion (the all in all in poetry) is everywhere present, raising the low, dignifying the mean, and putting sense into the absurd. He makes his readers glow, weep, tremble, take any affection which he pleases, be moved by words, or in spite of them, be disgusted and overcome their disgust. I have often thought that the vulgar misconception of Shakespeare, as a cold, unfeeling, and unfeeling, in whom great faults are compensated by great beauties," would be really true, applied to Chapman."—Charles Lamb.

THE WILD GALLANT. A comedy acted at the Theatre Royal, by John Dryden. 4to, 1699.

This was Dryden's first attempt in dramatic composition. The scene lies in London, and the plot, as the author admits, is borrowed. First acted in 1693.

WILTSHIRE TOM. An entertainment at court. Ascribed to Robert Cox. 4to, no date.

WILY REGICIDE. A pleasant comedy. Anonymous. 4to, 1630.

This is a most rare and curious, and also very amusing play. The three principal characters, which are all English ones, are A Poore Schooller, a rich Foole, and a Knave at a Shift. The abuse bestowed by "prologue" upon the actors, reminds one of the names given by Falstaff to Pistol and his companions.

THE WISE WOMAN OF HODGKIN. A comedy by Thomas Heywood. 4to, 1638.

This play met with success, and is commended in a copy of verses to the author.

WIT IN A CONSTABLE. A comedy by Henry Glapthorne. 4to, 1640.

The scene, London. There is a good deal of humour throughout the play. We give as (quoted by Lamb in his selections from the Garrick plays) a specimen:

Colletian: Did you, ere we departed from the college, overlook my library?

Servant: Yes, sir, and I find

Altogether well me learning is immortal

The paper and the parchment 'tis contained in

Savours of much mortality.

The motto have eaten more

A hundred country p-dants; yet the worms

Are not our letter wiser.

THE WITS. A comedy by Sir W. Davenant. 4to, 1636. Acted at Black Friars.

This was esteemed a good play and met with success. The scene is laid in London; and part of the plot borrowed from "Wit at Several Weapons," by Beaumont and Fletcher. It is highly commended in a copy of verses by Thomas Carew.

WITS LED BY THE NOSE; or, A Poet's Revenge.

A comedy, acted at the Theatre Royal. Anonymous. 4to, 1678.

This is an alteration of William Chamberlaine's "Love's Victory."

THE WITTY FAIR ONE. A comedy, by James Shirley. 4to, 1633.

A very amusing play, and of considerable merit; all the characters are English.

THE WOMAN CAPTAIN. A comedy by Thomas Shadwell. 4to, 1680.

Acted at the Duke's Theatre. This met with good success in the representation. It possesses great merit, in its variety of characters and incidents. The scene, London.

A WOMAN KILL'D WITH KINDNESS. A tragedy by Thomas Heywood. 4to, 1617.

"Heywood is a sort of prose Shakespeare. His scenes are to the full as natural and affecting. But we miss the poet, that which in Shakespeare always appears out and above the surface of the nature. Heywood's characters, his country gentlemen, etc., are exactly what we see (but of the best kind of what we see) in life. Shakespeare makes us believe, while we are among his lovely creations, that they are nothing but what we are familiar with, as in dreams new things seem old; but we awake, and sigh for the difference."—Charles Lamb.

THE WOMAN OF A KINGDOM. A tragedy-comedy by Thomas Decker. 4to, 1636.

This is a good play. Reprinted in Dilke's "Old English Plays."

THE WORLD TOSSED AT TENNIS. A Courtly Masque, the Device called the World Tost at Tennis, etc., by Thomas Middleton and William Rowley. Gent. 4to, 1620. Divers times presented, etc., by the Prince his servants.

THE YOUNG ADMIRAL. A tragedy-comedy by James Shirley. 4to, 1637.

It met with success both on the stage and when acted at court.

THE YOUNG KING; or, The Mistake. A tragedy-comedy by Mrs. Behn. 4to, 1683.

The plot, which is a fairly good one, is taken from Calprenade's "Cleopatra." The dedication to some gentleman, under the fictitious name of Philastor.

This concludes the separate plays, a list of which was kindly furnished me by Mrs. McKee. I may mention that in addition to these separate plays, the collection of the late owner contains the first, second and fourth folios of Shakespeare; the collected plays in folio of Beaumont and Fletcher, Ben Jonson, Davenant, Killigrew, and the Duchess of Newcastle. The Wits, or Sport Upon Sport, by F. Kirkman, 1672-3 (containing drolleries taken from Shakespeare). Further, there are

REFLECTIONS.



Above is a likeness of Kitty Marcellus, who has just signed with Hal King for a Rag-time Reception. Miss Marcellus is a Chicago girl and made her first appearance in comic opera in the Chicago Church Choir company, under management of Colonel Jack Haverly. Miss Marcellus is a natural actress and a careful, finished vocalist, having studied several years under eminent instructors. She has a beautiful figure, and her voice is rich, sweet and has great carrying power. Her chic manner and natural vivacity contribute much to her success. She became a favorite in San Francisco, where she was for a long period prima donna at the Tivoli Opera House. Since then she has been associated with leading opera companies. Her engagement with a Rag-time Reception will be her first venture in farce-comedy.

Mr. and Mrs. Harry Corson Clarke left on Saturday for Oakland Beach, R. I., where they will remain until Mr. Clarke begins rehearsals of *What Did Tomkins Do*.

Sarah Truax was recently welcomed by many of her friends in St. Paul. She will remain in Minneapolis until Aug. 1, when she comes East to the seashore for a month.

Joseph J. Dowling, Myra L. Davis, Charles J. Stine and Olive Evans have formed a combination to be known as the American Quadruple Star Alliance, and will go on the road the coming season in a Florida Hope.

Reaping the Whirlwind will open at Newport, R. I., on Aug. 23.

Owen Davis, injured some time ago at Manhattan Beach, is not, as has been reported, at the Massachusetts General Hospital, Boston, but is at the summer residence of his father in Cambridge, Mass. It is expected that he will be out again within the next three or four weeks.

The Drury Grand Opera company, which is composed entirely of colored singers, is booked to appear in Carmen at the Park Opera House, Asbury Park, N. J., on Aug. 6. The cast will be the same as it was when the organization appeared recently at the Lexington Opera House. Theodore Drury will appear as Don José and the orchestra will be directed by Frank Paul-Pare.

Richard G. Holleman, president of the Eden Musee, sailed last week for Europe to secure novelties for next season.

Arrangements have been completed by which *The Cadet Girl* will be produced by A. H. Chamberlyn at the Herald Square Theatre on July 23.

Edward Blondell has presented to Mrs. Blondell a diamond star and a chaineau of diamonds and sapphires, valued at \$5,000, which she will wear in *The Katzenjammer Kids*.

At a recent meeting of the directors of the Shakespeare Birthday Club the following persons were elected to membership: Joseph Howard, Mary Shaw, the Rev. J. H. Wiggin, Edwin Francis Edgett, William T. ("Biff") Hall, Bennett Wood, Lex Musson, Orrin Johnson, and Keta Musson. There are now forty members.

Pauline Bradshaw, owing to overwork and consequent ill health, has been obliged to cancel with Chandler and Robinson's Kings and Queens.

Madame Elsie de Tournay, visiting in St. Paul, lost part of her wardrobe in a residence burned by the Elks' Carnival fire. She will leave for the East on July 20. Her next season will open on Aug. 20 at St. Paul.

most of the collected editions of the English dramatists. There will also be found *Ancient Mysteries Described*; especially the "English Miracle Plays," by William Hone. 8vo 1823; "A Dissertation on the Pageants, or Dramatic Mysteries Anciently Performed at Coventry," by Thomas Sharp. 4to 1825; "Ancient Mysteries from the Digby Manuscript," edited by Thomas Sharp. 4to 1835; "The Towneley Mysteries." 8vo 1836; "Five Miracle Plays, or Scriptural Dramas." Privately Printed. See 1836; "A Collection of Ten English Miracle Plays or Mysteries," with Historical View of the Plays, by W. Marriott. 8vo 1838. Together with the above are many other plays, old and modern, of which I have no list.

I cannot refrain, in closing this brief account of old plays, from saying a word or two relative to the late owner of this very choice collection. I knew him personally for many years, and spent many happy hours with him at his home among his books that he loved so well. He was literally a "walking encyclopedia" on the theatre and all that appertains to it, from its exponents on the stage to those who had written for it. He loved nothing better than to discuss the drama and its varieties; and in these discussions his language, his reminiscences, his anecdotes were simply charming. His interest in the drama and the stage was faithful to the last.

He was most warm and loving, and the most lovable of men. His epitaph according to him by not a few of his friends. He has gone. But the memory of many dear old times passed with him will live on. A. A. A. A. A.

TELEGRAPHIC NEWS

CHICAGO.

Three Theatres Remain Open—Kilpatrick Oudone—McConnell's Mishap.

(Special to The Mirror.)

Chicago, July 16.

The theatre of last week was succeeded Sunday by another sear, and Hearts are from its engagement of eight weeks at McKicker's Theatre last night in a blaze of heat and glory. The scenic woman and the renovator will now take charge and will enjoy a run until the middle of August, when "Way Down East" will inaugurate the regular season.

The McKicker Theatre building is on school board property, with seventy years of a ninety-nine year term still to run. The annual rental is \$25,000 just now, but there is an occasional revaluation. Mrs. McKicker is endeavoring to secure from the Board of Education a reasonably fair annual rental for the full term, and if she is successful she will erect a modern office building and theatre on the site, to cost \$400,000. The present building is non-productive as to the business part of it.

The Dearborn and the Great Northern are the only down-town houses now open, outside of the Studebaker. A new edition of the Burgomaster went on at the Dearborn last night and business continues excellent. William Norris has a new song called "The Gripman's Grip," written by William Devere in his characteristic style, and he does a cake-walk with the daintiest little chorus girl you ever saw. Little Louise Ross is the image of her lamented mother, Patti Ross, and promises to be as clever. William Riley Hatch, Delia Stacey and Knox Wilson add to the spirited fun, and Lillian Cushman, a newcomer, furnishes the voice the organization lacked.

Walter Jones arrived in town last week from San Francisco and was kept busy dodging newspaper men, who were looking for a wedding. As Freiburger says, Mr. Jones and Miss Barrymore are at the head of the engagement trust. But the last day I talked with Walter he was single.

The Dairy Farm is doing splendidly in this good old butter-milk weather. Yesterday it opened the tenth week of its run at the Great Northern and it bids fair to continue until the opening of the regular season.

William Ananias McConnell's vaudeville debut as a monologue artist at the Masonic Temple Roof Garden was postponed until next Sunday under peculiar circumstances. He came on here with a carefully prepared monologue that contained contributions by Augustus Thomas, Clay Green and other clever Lamba, and on his way to rehearsal one day last week he lost his manuscript. There was no time to prepare another one at short notice and an offer of \$50 reward did not produce it. It was a case of "The Lost Will." Manager Murdoch engaged Bob Hilliard and his company to go on this week, and Mr. Connell is burning midnight oil and wiring to New York for "good stuff."

Edward Holland, who made the artistic hit of Hearts are Trumps in a bad part, will go back to comedy next season. Elsa Ryan will return to her role of Madge in In Old Kentucky.

Manager Litt has booked "Way Down East" for seven weeks at McKicker's, and about Jan. 1, Cecil Raleigh's melodrama, The Queen of Society, will be produced. Caleb West and Castle Inn are likely to be seen also at this house next season, as well as Seymour Hicks' announced melodrama written for Mr. Litt.

Charlie Richman is still devoting mornings to golf at Washington Park and afternoons to the races at the same place. But he gets them mixed. A friend asked him the other day what odds he had obtained against a certain horse, and he replied: "Foursome to one straight and eightsome to one a place." And after the race he was in the hole.

Harry Sommers, manager of the Auditorium at South Bend, Ind., and treasurer of the destroyed Columbia, has just returned from a visit to New York City and is now trying his luck with the fish in the Wisconsin lakes.

The Castle Square Opera company revived our old friend Billee Taylor at the Studebaker to-night, after a week of Martha. The popular resort has large audiences.

Mallieup, "the lobster handed girl," is one of the attractions this week at Middleton's Dime Museum. No doubt she knows one when she sees one, although it is said she has never been to cooking school.

Work is being rushed on the new Illinois Theatre, and Manager Davis has taken a room at the Wellington, across the way, in order to hurry it up for the opening of Oct. 5, when Julia Marlowe appears for the first time here in Barbara Freitchie.

Kilpatrick, the one-legged cyclist, who dashes down a high flight of steps on his wheel, was receiving a big salary for his act at San Souci Park until a young grocery clerk asked for a trial and did the same thing with another chap on his back. He agreed to work for \$50 a week, I am told, and has quit the grocery store.

Manager Holland, of Rusco and Holland, is here to engage people and arrange for his productions next season. He says that actors' salaries will be larger than usual next season.

The Alhambra will be reopened in August with Uncle Josh Spruceby and Manager Lewis will combine his companies for the occasion.

Will McConnell goes up twenty-two stories twice a day to reach the Masonic Temple roof. With the stories he will have to tell on the stage besides, it will be a good hot weather job.

Ned Giroux is in town for the Summer, arranging for next season.

"Punch" Wheeler is learning to play golf, but as yet the brassie is the only instrument he is familiar with. He will soon take lessons from that famous Scotch professional, Andy Mackay.

Con T. Murphy is engaged in writing a sketch for the clever little daughter of Banks Winter, the well-known tenor, in which she will be featured.

BOSTON.

Hub's Hot Weather Happenings—Changes in Columbia Cast—Openings to Occur.

(Special to The Mirror.)

Boston, July 16.

The amount of theatregoers left in Boston last week, as at the Tremont Theatre, in Florence Rockwell. This

promising young actress gave a careful and rather original interpretation of the character, and received with J. H. Gilmour, who was the Armand, several curtain calls. It was the last really difficult role Miss Rockwell has essayed since the Summer stock season began at the Tremont, but she has talent and ambition, and when the two are combined they are bound to accomplish something worth while. Mr. Gilmour deserves great credit for the manner in which the play was put on. Next week Ours.

Richard Carroll has retired from the cast of Very Little Faust and Too Much Marguerite at the Columbia, and the rotund Otis Harlan came in to-night to make good the hiatus. Mamie Gilroy replaced Minnie Ashley, who could find in the part of Jess Tryon nothing which came within her range, and each of the newcomers introduced specialties that went far to brighten the travesty. It is announced now until further notice.

At the Castle Square stock company gives A Temperance Town this week, with George Richards and Eugene Canfield in their original characters. George Ober also was imported for the production. Next week Northern Lights.

Pinafore on the Lake seems to have made a hit with lovers of outdoor entertainment, and those who thought that in this instance al fresco ought to read al fisco have taken to the woods. Rainy nights, of course, cut down the patronage, but the past week went off particularly well.

The Grand Opera House, that will open for the season on Aug. 11, will have for that month's attractions Neva Harrison in Two Little Vagrants, Richard Golden in Old Jed Prouty, and Reaping the Whirlwind.

The stage version of Sarah Grand's "The Heavenly Twins," made by George T. Richardson, dramatic editor of the Traveler, has been accepted by a well-known manager, and the music which will be a feature of the production is being written by Charles Dennee, a Boston composer.

Mr. and Mrs. "Happy" Ward (Lucy Daly) gave a house warming in their picturesque new Summer villa at Revere Beach one night last week. They had as guests Harry Vokes, Margaret Daly Vokes, Mrs. Dan Daly, Mrs. Charles Guyer, and Mrs. William Daly, while the house overflowed with professional people.

John Craig, leading man at the Castle Square, has gone on a seven weeks' vacation, and only a favored few know his hiding place. Some say Bar Harbor, and others Texas.

The Dairy Farm will open the Tremont's fall season, and in the two weeks prior to the opening the theatre will be renovated.

Rev. Walter E. Bentley, secretary of the Actors' Church Alliance, has been invited by the Episcopal Club of Boston to address the club on "The Church and the Stage," on Oct. 22.

It is reported that Samuel McKee, the former manager of the Boston Museum, will act as manager for Mary Manning's coming season. Frank McKee is to direct her tour.

Katherine Jewell Everts, who holds an enviable position as a dramatic reader, will give a number of recitals this Fall from the works of Shakespeare, George Eliot, Robert Browning, Edwin Arnold, and the two Rossetti.

JAY BENTON.

ST. LOUIS.

Car Strike On Again—What's Doing at the Gardens—Gleanings.

(Special to The Mirror.)

St. Louis, July 16.

Our good citizens were hardly through congratulating themselves that the street car strike was over, when the strikers held a mass meeting and declared the boycott on again, and now I suppose we are in for another siege, although I do not think it will be so serious as the first trouble. The renewing of hostilities between the St. Louis Transit Company and its former employees, together with some bad weather during the past week, affected business at the gardens very much. I am afraid that there will be two or three gardens that will suffer very materially under the present conditions.

The Spencer Opera company gave a very enjoyable presentation of The Chimes of Normandy at Uhrig's Cave last week. Nellie Braggins, as Serpolette, was the bright particular star of the performance. Miss Braggins is undoubtedly one of the very best sopranos before the public to-day, and her voluntary retirement from the stage will be a great loss to the profession. This week Fra Diavolo is the bill with the following cast: Fra Diavolo, William Wade Hinchaw; Lorenzo, Martin Pache; Ginepro, George Shields; Beppo, J. Duke Jaxone; Lord Alcazar, William Steiger; Matheo, Hal Clayton; Lady Alcazar, Gertrude Lodge; Zerlina, Grace Van Studdiford; Francesco, Fanny DaCosta. Next week, Ginepro-Ginepro.

Maurice Freeman's Summer stock company gave its first performance at Koerner's Garden Sunday afternoon. The offering was Miss Fedora, with the following cast: Edwin Vane, Maurice Freeman; Simon Rawkins, Hugh Morrison; Bob Lupton, George Whitaker; Montague Mowler, Jack Mahoney; Jels, Jules Brinda; Scupper, Harry Forbes; Fedora Collins, Nadine Winston; Milly Rawkins, Eloise French; Mrs. Emma Rawkins, Anna Marie Schaefer. Next Sunday, Fanchon.

The Girl With the Auburn Hair seems to be as good a drawing card this season as last, and Colonel Hopkins has retained her for another week at Forest Park Highlands. Other entertainers are Kelly and Violette, Baby Lurd, Weston and Allen, Martinetti, and Sutherland, Catherine Conway, Arthur Loftus, and La Moines. The Police Relief Association will have its annual benefit this week at the Highlands.

The Suburban continues to draw its share of the Summer business with minstrel and vaudeville bill. This week Carroll Johnson, Lew Sully, Fred Warren, and Dan Allman are the end men; the other members of the first part are Frank Dumont, Al Blanchard, Frank Girard, J. W. Quinn, John P. Rogers, and J. M. Woods. The olio is headed by Melville and Stetson, in a sketch entitled, In Society. Other specialty performers are Ben Mowatt and Son and Lew Sully.

The Girl from Paris did a great business at the Delmar Garden last week, and will continue for another week. Ethel Jackson, Ruth White, Amorita, Alexander Clark, Will H. Sloan, and Sam Morris were especially well received. This style of Summer entertainment seems to have caught the public's fancy, and it looks as though the Delmar would break all records for Summer business. Next week, 1492.

Manion's Park opened very auspiciously last week, and business was very satisfactory. Joe Horte, a St. Louis boy, who has only

been on the stage a very short time, scored quite a hit. The DeMoras, May Cook and Purcell, and Maynard were among the other favorites on the bill. This week Manager Farnham is offering the following bill: Harry Ferguson, Frank and Lee, Bennett and Geiger, Halley and Mahan, George Freix, Brown's acrobatic team, and Francis Le Roy. Harry Ferguson has been especially engaged by Manager Farnham to produce his repertoire of after pieces at the Park during the season.

Martin Pache, the tenor of the Spencer Opera company at Uhrig's Cave, went to Memphis Wednesday evening to sing Manrico in Il Trovatore for three performances. He returned Sunday. Edwin Hoff filled his place at the Cave during his absence.

Maclyn Arbuckle, who has been visiting his parents in this city for some time, left for New York Thursday evening.

A reception was tendered Nellie Braggins at Uhrig's Cave after the matinee Saturday. The audience was a very large one, and every woman in attendance was presented with an American beauty rose.

On account of the French Fete being given at Delmar Garden on Saturday evening, there was no performance of The Girl from Paris.

J. A. NORTON.

PHILADELPHIA.

Keith to Lease a New Theatre—Current Attractions—At Cape May.

(Special to The Mirror.)

Philadelphia, July 16.

Keith's, the only theatre open, is reaping a golden harvest. On the current programme are Fields and Ward, Midgley and Carlisle, Bruno and Russell, Ray L. Royce, Barnes and Sisson, Zelma Rawlston, three Glissandos, Sansone and Delila, Flood Brothers, Pat and Mattie Rooney, Howard and Mack, the five Beech Children, Rosalie Tyler, and the biograph. Next week, Sam Lockhart's elephants.

At the Baseball Park the Hungarian Boys' Military Band, Mile. Deaco, Leni and Vain, the Stokes Family, Whiting Sisters, the Decca Family, and Bertine's dogs. Business fair.

The other parks, with unchanged attractions, continue in favor, and are doing well.

As announced in last week's Mirror, plans for a new theatre on the site of the old Baldwin mansion, at Chestnut and Eleventh Streets, have been prepared by William F. Forsythe, the architect. The building will have stores on Chestnut Street, with an arcade from this main street to the theatre proper. The plans now offered are likely to be accepted by our building inspectors. From present indications B. F. Keith will be the lessee of the house.

Cape May notes: Sewell's Point Pavilion for its opening week attracted fair patronage. This week the Nokes, Pirring, the Dalys, Ellwood, and Connors and Dunn, billed as the Imperial Comedy company. The Columbia Opera company, at the Iron Pier Opera House, are singing Ginepro-Ginepro. Gertrude Bennett and company pleased a large audience at Congress Hall July 13. Benton Bunn, one of the lessees of the Walnut Street Theatre, Philadelphia, is a Summer cottager here.

S. FERNBERGER.

WASHINGTON.

Morris Stock Closes—Permanent Stock at Lafayette Square—Other Topics.

(Special to The Mirror.)

Washington, July 16.

The last week of the William Morris Stock company's season at the Columbia Theatre drew a series of crowded houses to bid good bye to an organization that has been deservedly popular with the theatregoing public. Saturday night, when the farewell performance of Christopher, Jr., was given, every available space was occupied by an enthusiastic audience. The ladies of the company received many magnificent floral tokens, and at the final curtain many pleasant words were spoken by Percy Haswell, Olive Oliver, Eleanor Carey, Stephen Gratton, Charles Stanley, and William Morris, who sprung a surprise in a statement that conveyed almost positive assurance of the establishment of a permanent stock company in this city during the Winter. This was received with much applause.

The Winter stock company spoken of by Mr. Morris is a certainty. The Lafayette Square Opera House will be its home; William Morris will be director, and Fred G. Berger, manager.

Maybelle Claire, a Washington artist in color and painting, introduced Thursday night at the Columbia as a curtain-raiser a novelty in recitation and stereopticon views, entitled Popular Poems Illustrated. Selections were given from the words of Philander Johnson, James Whitcomb Riley and Paul Laurence Dunbar. The slides illustrating the poems were the handiwork of Miss Claire and are gems of color treatment. A second illustration confirmed the success scored.

Charles B. Salisbury has been engaged by G. A. Wegefath, the new lessee of the Bijou Theatre, for the coming season. Mr. Salisbury is a former Washingtonian.

Our Elks kept open house during the past three days and entertained returning visiting brothers from the Grand Lodge Convention at Atlantic City.

JOHN T. WARDE.

CINCINNATI.

Success of Chester Park Opera—At Other Resorts—The Music Festival.

(Special to The Mirror.)

Cincinnati, July 16.

The Chester Park Opera House company gave an excellent production of Maritana last week. The attendance is constantly growing. The chorus is singing with more spirit, and the principals are more at home than they were during the opening week. Beginning yesterday Cavalleria Rusticana and the third act of Lucia di Lammermoor made up the bill, with Adelaide Norwood, W. H. Clarke, Payne Clark, William G. Stewart, and Viola Gillette in the leading roles. Manager Gosling has been meeting with great success so far.

Signor R. Edgardo Zerni, who had been specially engaged for the tenor roles at Chester Park, has severed his connection with the company.

The Foster and Williams Comedy Company is presenting at the Vaudeville Theatre at Chester Park a burlesque entitled Unneighborly Neighbors. The rest of the programme includes Stuart and North, the Riddales, Carver and Jansen, Mayfield and Lee, and Edna Jasper.

The Ludlow Lagoon Amphitheatre has a

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star bill this week, with Josephine Gassman and her pickaninies, the six Sennets, Vinie De Witt, Ahern and Patrick, and King and Gray. Concerts are given every afternoon and evening by Max Esberger's Orchestra.

Pearl Andrews, who was on the Lagoon programme last week, was ill and unable to appear during most of her engagement.

Deaves' Marionettes are the principal amusement feature at Coney Island.

Large audiences attended the Zoo concerts Tuesday and Friday nights to hear Weber's Military Band in well chosen selections. E. E. Nickerson's cornet solos are very popular.

The Fall Festival will attract the attention of all Cincinnatians and people living in this vicinity. It is to be held the middle of September, and will last ten days. Music Hall and its wings have been engaged, and a structure will be built over the canal in the rear. Then there are to be athletic sports, a flower parade, and processions.

WILLIAM SAMPSON.

ATLANTIC CITY.

Crowds Attend Entertainments—Vaudeville Popular—Elks' Election.

(Special to The Mirror.)

Atlantic City, July 16.

The amusement lover who fails to find an attraction to suit him this week is indeed hard to please. All sorts and kinds of entertainments are now open. There is probably no place in the country where a man can get more for his money than right here.

On Young's Pier, Manager Norman Jeffries has gotten together the greatest bill ever offered for 10 cents. It is like a three-ring circus. In the marine hall the Royal Marine Band of Italy, fifty men, give three concerts daily. In the vaudeville hall, James Morton, Grace Hazard, the Irwin Sisters, and the cineograph amused last week, while in the theatre, Fra Diavolo was presented. Fatmah Diard, the prima donna, scored a hit, and will be retained for the season. Every evening basketball games and cake-walks are features. When you consider these entertainments, all run at the same time, it is easily understood how one gets his money's worth.

Primrose and Dockstader closed a week at the Academy of Music, July 7, and were succeeded by Brady's Sapho company, headed by Sylvia Lynden and Frank Lander.

Hodge Dodge continued at the Empire. Manager L. Lawrence Weber came in for some pretty severe remarks for using the Weber and Fields' photographs around town. A good many visitors naturally expected to see Lillian Russell, Peter F. Dailey, David Warfield, and Weber and Fields, after seeing the photographs. The burlesque did not need billing that was misleading.

Innes' Band continues at the Steel Pier and in the \$40,000 music hall to only fair business. In the Casino, Murphy and Gibson's Minstrels, the Old Homestead Quartette, Grant the wire walker, and Kendall's First Regiment Band, were the features. This end of the pier is doing well. W. S. Maguire, for several seasons ahead of the Sawtelle Dramatic company, has been engaged as musical director.

At the Auditorium Pier, Mam'selle 'Awkins continues merrily on its way, doing a satisfactory business. The piece is good, and will probably run all Summer. Max Gabriel's afternoon concerts have become very popular. This is the only place in town where a first-class orchestra plays the music of the entertainment.

Carlisle's Tent Show is doing a good business. Yucca, the strong woman, still continues a feature.

Downtown business is big. They have all they can do to hold the crowds at Governor's Pavilion. The bill consisted of the Martell Family, James F. Hoey, the Mortons, three Dunbar Sisters, Broadway Trio, Higgins and Leslie, Bobby Matthews, the Taneans, Crimmins and Magee, Gilmore and Latour, Magee and Dale, the Atlantic City Four, Rockford and May, Carrie Wier, and Reed and Gilbert.

Business at Frank Bostock's Zoo has been better, owing to a reduction in the admission fee from 25 to 10 cents.

Gertrude Bennett and her company appeared at one of the hotels, July 12, and more than delighted a large audience with a triple bill. Clare Armstrong, William J. Romain, and Sydney C. Mather gave admirable assistance to Miss Bennett. They are touring the Summer resorts, and appeared at Cape May, July 13.

The Grand Lodge of Elks in convention here elected on July 10 the following officers: Grand Loyal Knight, Lloyd Bowman, of New York city; Grand Lecturing Knight, William B. Brook, of Lexington, Ky.; Grand Secretary, George A. Reynolds, of Saginaw, Mich.; Grand Treasurer, Edward Orris, of Meadville, Pa. Both the secretary and treasurer have served six years, and were elected without opposition.

GEORGE W. BLOODGOOD.

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EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - JULY 21, 1900.

Largest Dramatic Circulation in the World.

LOOKING FOR A REMEDY.

ALL authorities agree that the past year has been disastrous to the rank and file of the profession of the theatre in England, and particularly in London. The general disturbance of the country on account of the South African war has almost paralyzed amusements, and there is no prospect of much better times in the immediate future.

Added to the stagnation in the theatres of London during the past year has been another matter which the native actor has viewed with alarm. There have been, probably, in recent seasons a greater number of professional visitors from the Continent than usual, and the long despised American player, with his independent vehicle, has been more in evidence than before, and his welcome by the English public has had political as well as legitimate causes. In short, the English actor, with his war misfortune, has been forced to meet something practically new to him—competition. It is coming to be with the American actor as it is with other American products. A standing in the world is his for the taking. And the possibilities back of his pioneers abroad are something that the Englishman unfamiliar with the theatre of this country little dreams of. Of course, these remarks do not apply to the greater English players, who are citizens of the world as they are factors in the world of art, but to the minor multitude of the English theatre, which would seem to be much like the minor multitude of the American or any other theatre.

That the English theatre is crowded in its lower walks, as the American theatre is, no one can deny. As for that matter, all professions are crowded in their lower walks. The ladder in each has many vacant places near the top, while below a throng jostles and crowds for places, and the places even there are few. At the moment dramatic journalists and actors in London are discussing an amendment to the by-laws of the Actors' Association of that city that limits new members of that body to those persons that have had employment and drawn salaries as actors for a period of eighty weeks. As the qualification stood before, but forty weeks' service was required. The purpose of this is to weed out incompetents in the profession that are not members of the association, and to influence, if possible, a reduction in the number of persons that apply for places as actors. The name of such persons everywhere is legion.

No person with the best interests of the theatre at heart can object to any plan that will make for more competent actors or that will lessen the number of applicants at stage doors from whom nothing beyond mediocrity may be expected. The proposition of the London Actors' Association parallels a requirement of the Actors' Society of America, which will not admit to membership any person that has not already served as an actor for three years. The London Actors' Association is a much older body than the Actors' Society of America, but in the utilities it seems to have lagged behind the American organization, which

does much that is practical for its members and for the stage at large.

It would be a good thing if there could be devised some system that would turn aside from the theatre the throng that steadily besets it for vocation. But such a system, of course, is impossible. As long as ambition moves unthinking youth the stage door will be a magnet. And in the future, as always, although thousands of young persons may think they are called by nature to adopt the theatre, comparatively few of the besieging throng will distinguish themselves, and hope deferred and misfortune will be the portion of the many.

"THE FRONT OF THE HOUSE"

THE MIRROR last week concluded a valuable series of articles written by JOHN D. MISHLER, the well-known Pennsylvania manager, dealing with the conduct of a theatre. In those articles Mr. MISHLER digested his own experience of many years, and gave to managers of less experience many valuable hints upon points in business management too often carelessly considered.

The series of articles just concluded will be supplemented by another series, of which the first is published this week, by CARL HERBERT, on "The Front of the House," devoted to the interests of the traveling manager. Mr. HERBERT's first article deals with that very important factor for success, "Protecting the Cash," and the method to that end that he develops is as important to the theatre manager as to the temporary tenant of the house, the traveling manager. The articles to follow will be devoted to "The Actor-Owner's Interests" and "The Advance Sale," and the last named topic also is of interest to the resident manager as well as to the travelling manager.

Mr. MISHLER's articles pointed out several abuses the reformation of which would make for far better results from the viewpoint of the resident manager and all others concerned in the theatre. Mr. HERBERT's articles also deal with defects in the theatre system, remedies for which he prescribes. The columns of THE MIRROR are open to suggestions from any manager that will supplement the recommendations in both series of articles, or that will point out any defects in the methods set forth in either series. This journal is ready at any time to lend its influence to perfect the business system of the theatre on lines of the greatest good to the greatest number, as it is also always ready to uphold and further the artistic side of the stage.

A NOTED ACTRESS'S RECOLLECTIONS

This week THE MIRROR begins publication of a series of articles by ROSE EYTINGER, in which that actress will record many of her experiences on the stage.

There are few American actresses living whose professional reminiscences would attract more attention than will those of this artist, whose period covers many of the proudest achievements of the native theatre, and especially of the metropolitan theatre in the days of a generation of famous players and notable managers.

In her first article Miss EYTINGER recalls her first stage experience as a member of one of the stock companies that were in vogue at the time of her debut. Subsequent articles will deal with her association with the great actors of her time, and undoubtedly she will project them to new appreciation while dealing particularly with her own stage life. Miss EYTINGER is a clever writer on many topics, as readers of THE MIRROR already know, and the manner of her articles will be as entertaining as the matter of them will be valuable as a part of American stage history.

A REMARKABLE SHOWING.

DURING the past three years THE MIRROR has advanced in patronage by leaps and bounds. Its circulation has increased by thousands, and to-day is far larger than that of any other dramatic newspaper in the world.

With circulation the advertising has steadily kept pace. To a newspaper with a large circulation the very best advertising patronage comes spontaneously. Advertisers in THE MIRROR know its results, and thus they patronize it.

As an indication of the notable advance made by this newspaper, it may be said that its advertising has almost doubled in three years. For instance, during June, 1898, there were printed in THE MIRROR 115 columns, or 1,836 inches, of advertisements; during June, 1899, 141 columns, or 2,254 inches; and during June, 1900, 197 columns, or 3,142 inches. A glance will show the phenomenal increase.

The influence of THE MIRROR, long paramount among the dramatic journals of the world, has kept pace with its material prosperity.

A TRIBUTE TO FRANKLIN McLEAY.



Some idea of the originality, patience and consummate skill which the late Franklin McLeay brought to his art may be gleaned from the medallion reproduced above. It possesses a distinct value as a work of art, and well may be treasured as such. To those who had the good fortune to know Franklin McLeay, he was always "Frank," warm hearted and impulsive, pleased that he pleased his friends. The history of the picture herewith is this: When Wilson Barrett produced *The Sign of the Cross*, the part of Nero was assigned to the young Canadian. With his usual ardor and conscientiousness, Mr. McLeay at once set to work to study the subject as well as his lines. He found a coin in the British Museum with an impress of Nero's face. From this he devised his make-up. Then it occurred to him to secure the best possible proof of the correctness of his copy. It was by having the coin photographed with the medallion covered. Next he had his own picture taken, and then by double printing his own face appeared set in the coin. The result is the wonder of all that have seen it.

It is needless to tell the readers of THE MIRROR the details of Mr. McLeay's London successes. Those readers that knew him followed his career with pride and admiration. Their hearts went out in sympathy to the young wife in her bereavement. It is one more laurel for the dramatic profession that Frank McLeay sacrificed his life in his efforts to relieve a public misfortune. His friends warned him at the time of the Ottawa benefit that he was doing too much, but he never knew what it was to slacken his efforts for his personal convenience and comfort. He accomplished that which he had set out to do, and in the hour of his success he was stricken.

Bear him to burial, London, thy hero!
Not on thy shoulders alone is he borne;
They of the burden go forth on the morrow,
Heavy and slow, through a world left forlorn.

FRANK M. TREVOR.

NEILL'S TOUR OF THE WORLD.

James Neill and company were the first dramatic organization to appear at the Hawaiian Opera House, Honolulu, in over eight months, and the result was that people of the islands regarded the visit of the company almost as a holiday period. The receipts are said to have far exceeded all records for stage amusements in Honolulu. The first two weeks brought over \$12,000, without the company playing on off nights. The presentation of *An American Citizen* by Mr. Neill on June 23 was the first dramatic performance given on the Hawaiian Islands under the American Government.

The organization will open a six weeks' engagement in Los Angeles, on July 29, after which they will start East, coming as far as the Atlantic Coast.

At the end of the Neills' coming American engagements they will enter upon a foreign tour, starting from Honolulu early in September, 1901, then visiting Yokohama, Kobe, Tokio, and other points in Japan; Shanghai, Hong Kong, Manila, Bangkok, Singapore, Samarang, Sourabaya, Penang, Rangoon, Calcutta, Allahabad, Lucknow, Lahore, Delhi, Karachi, Bombay, Hyderabad, Madras, Colombo, and points in Australia, New Zealand, and Tasmania. The tour will consume nine months.

LETTER TO THE EDITOR.

The Vandeville Combination.

PHILADELPHIA, July 11.

To the Editor of The Dramatic Mirror:

SIR.—I saw a very sincere and sensible article in your valuable edition of July 14, regarding the probable effect of the organization of the vandeville managers. Daily I receive letters from artists throughout the country asking me my opinion in regard to the "trust" and its probable outcome and influence.

My opinion is perhaps unworthy, but my advice is to encourage opposition. The rest will form itself. More than sixteen vandeville theatres will see their competition by October, and since they may not be fortunate (?) enough to be admitted to the "combine," they may be able to secure artists at just as reasonable figures if those artists would and will encourage opposition, thereby strengthening themselves and stick to their principles.

Let every artist stipulate his or her respective salary and stand by it. As for my part, I prefer to play twenty-five weeks at my figures rather than fifty weeks at some one else's figures.

Very truly yours,

LAFAYETTE.

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"WHEN CHARLES RUNS UP TO WINDSOR."

"When Charles runs up to Windsor Saturday night to spend Sunday with the Queen."—Chicago Evening Post.

What, wardens, ho! Ho, guards, smoke up!
Bow low, ye vassals all!
Let cymbals ring, let minstrels sing,
And each portcullis fall!
Hark ye! the trumpets' joyful blare,
The choirs' psalms serene,
When Charles runs up to Windsor, for
A call upon the Queen.

Back up, ye earth, in mad career,
Ye stars, go take a nap!
Ye seas, go drown yourselves before
They wipe you off the map.
Ye fates, take up your tents and sneak,
Lie down, ye dogs of war,
When Charles runs up to Windsor, and
Sweeps thro' the open door.

Aye, blush for shame, ye men of mark,
From old King Arthur down,
The confab that you thought so warm
No more will stir the town.
Like thirty cents you look to-day—
Oh, it must make you sick
When Charles runs up to Windsor, just
To have a chat with Vic.

What great thoughts they must think, forsooth,
Those two surpassing minds!
Especially the mind of Charles,
What massive thinks it finds!
Ye gods, it's tough that we must miss—
Our eyes are filled with green—
When Charles runs up to Windsor, and
Discourses to the Queen!

But Charles is long on royalty,
He's sprung one Earl, you know.
Maybe he'll soon "present" the Queen,
Because her draught would go.
Hoy joyful must be H. R. H.,
To choose her robes these days,
When Charles runs up to Windsor, with
Some pornographic plays!

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

CONN. GALVESTON, TEX.: Scott Marble wrote The Colonel and can give information about it.

A. H. UHLER, Lebanon, Pa.: THE MIRROR has not printed a portrait of the late Edwin Mayo.

ROBIN HOOD: Samuel French, 24 West Twenty-second Street, New York city, supplies published plays.

BOS SHADWERS, Chicago: Letters to the actors mentioned addressed in care of THE MIRROR will reach them.

INQUIRER, Brooklyn: William Bramwell has been engaged as leading man with the Henry V. Donnelly stock company for next season.

GEORGE E. MORSE, Cleveland, O.: When the copyright upon a play expires, the play becomes public property.

OSTERMAN, Brooklyn: Lotta played Sam Willoughby in The Ticket-of-Leave Man at Niblo's Garden in this city on Oct. 3, 1870. Frank Lawler was the Bob Brierly.

CLYDE DOUGLAS, Chicago: THE MIRROR does not know where Keene and Bartlett may be found. If you read THE MIRROR carefully each week you will probably be able to locate them.

E. M. G., Omaha: The Standard Dictionary accurately defines the expression "stock company" as "a more or less permanent dramatic company composed of one or more actors in each distinct line."

H. H. J., Philadelphia: The Florence Roberts who was a member of Forepaugh's Stock company in Philadelphia is not the Florence Roberts who played at the Alcazar Theatre in San Francisco.

K. L., Newark: Mlle. Rhea made her first appearance in America at the Park Theatre, Brooklyn, on Nov. 14, 1881, in Camille. A Dangerous Game was one of the plays of her repertoire during the first years of her career in this country.

H. R., Stoneham, Mass.: THE MIRROR cannot undertake to choose for an intending student. You will find the advertisements of various dramatic schools and dramatic teachers in this journal, and must make your own selection.

INQUIRER, New York: Photographs of the actor named may be found at the shops where pictures of stage celebrities are sold. A portrait of the late Hannah May Ingham appeared on the front page of THE MIRROR, issue of Jan. 6, 1900. An account of her death was published in the issue of Jan. 27, 1900.

J. L. T., Erie, Pa.: 1. The King's Pleasure was first played at the Star Theatre, New York city, on Feb. 9, 1885, with this cast: Gringore, Lawrence Barrett; Louis XI, Louis James; Olivieri-Dalm, Charles M. Collins; Simon Fournier, Ben G. Rogers; Nicole Andry, Minnie Monk; Loyse, Marie Wainwright. 2. An interview with John Brounell was published in THE MIRROR of July 31, 1897, giving a sketch of his career.

F. G., Brooklyn: 1. Miron Winslow Leffingwell died in this city on June 10, 1879. He was born at Chillicothe, Ohio, on March 21, 1828. 2. Bartley Campbell's My Partner was originally produced at the Union Square Theatre in this city on Sept. 18, 1879, with this cast: Joe Saunders, Louis Aldrich; Ned Singleton, Henry Crisp; Wing Lee, Charles T. Parsloe; Major Britt, Frank Mordaunt; Matthew Brandon, Harry Edwards; Josiah Scraggs, J. W. Hagne; Sam Bowler, J. H. Burnett; Wellington Widgery, Charles Webster; Jim Johnson, John Dailley; Mary Branden, Maude Granger; Grace Branden, Minnie Palmer; Posie Pentland, Alice Grey.

J. T. T., Chicago: The story of The Lady of Lyons served as the foundation of the libretto of Pauline, an opera composed by F. H. Cowen, that was produced by the Carl Rosa company in 1876. It was not a success. (2) Richard Wagner's first opera was Die Feen, written in 1833, when the composer was but twenty years old. The story was taken from "La Donna Serpente," a fairy tale by Gozzi, and Wagner himself wrote the libretto. It was not performed until 1888, five years after the composer's death. (3) La Bohème, Puccini's famous opera, was produced for the first time in the United States at Los Angeles, Cal., on Oct. 14, 1897, by Del Conte's Italian Grand Opera company.

J. R. M., Westfield, Mass.: 1. When The Black Crook was revived at Niblo's Garden, in this city, on March 5, 1879, William A. Sands was the Rudolph; J. F. Peters, Hertzog; John Ward, Greppo; William H. Collins, Von Puffengrunt; Annie Ward Tiffany, Amina; Marion Fiske, Caroline, and Belle Howitt, Stianca. 2. The late Billy Birch was born on Feb. 26, 1831, at Utica, N. Y. 3. Charles Backus was born in 1831 at Rochester, N. Y. 4. David S. Wambold was born in 1836 at Elizabeth, N. J. 5. The San Francisco Minstrels, Birch, Backus, Bernard and Wambold, proprietors, opened at 585 Broadway, New York, on May 8, 1865. W. H. Bernard retired from the firm in 1872, and on Aug. 26 of that year the three remaining partners reopened at the St. James Theatre, afterward the Fifth Avenue. On Sept. 3, 1874, they dedicated the San Francisco Minstrels' Opera House, now the Comique.

THE USHER.



The secretary of the American Dramatists' Club has received word that the Howard bill has passed the Louisiana Senate and will be approved by the Governor.

This means that hereafter the man who pirates a manuscript play in the State of Louisiana will be guilty of a misdemeanor, punishable by fine and imprisonment.

New York and Louisiana have taken the lead in this important and necessary form of legislation, and there is no doubt that it will be adopted in time throughout the Union.

It is to be hoped that Louisiana's noble example will be followed speedily by the other States of the South and by the Western States, too, for there, remote from the theatrical center, the pirates flourish.

The Federal copyright law protects copyrighted plays only. Those held in manuscript are entitled to the protection of the common law, which is inadequate. State legislation, based on the recent New York and Louisiana measures—which are practically uniform—will stamp out completely the crime of play piracy.

Julia Marlowe writes as follows from her Summer retreat in the Catskills:

MY DEAR SIR.—My attention has been called to the following paragraph which has been going the rounds of the press:

"Julia Marlowe is quoted as having said recently to one of her friends: 'I am going to make a change. I am under contract to present When Knighthood was in Flower, and I shall give this play next season. After that I am going to play your *Sophos*, and your *Zazas*. Why? Simply because I am tired of the goody-goody dramas, and I want to make a change. I want a different public. My public has been very generous, and I hope that I have not been ungrateful, but I long to attract those who are not governed merely by beautiful sentiment, but who know life and do not hesitate to see it represented truthfully rather than ideally on the stage. That is the way I feel now, and unless I change my mind, I shall be governed by this feeling in making my future plans.' Some kind friend had better assist Miss Marlowe to change her plans and quickly."

I am utterly at a loss to imagine the source from which this has emanated, as I would be the last person to give expression to such ideas as are here attributed to me.

I have no intention or desire to change the general policy of my productions, the pursuance of which has won me the support, and I hope the respect, of the theatregoers of America.

My intention is rather to present the higher forms of the classic and poetic drama as far as the public will support me in such presentations, than to enter a field in which I have never sought recognition.

Furthermore, I am not tempted to such a change of policy by financial considerations, as I believe that I can safely say that my earnings have been greater on the whole than they would have been had I pursued a different policy. I believe, also, that I may find ample opportunity for the presentation of those things that are truest in life, as well as all that is most beautiful in art, in the plays with which my name has been associated, and I wish to assure those who are interested in my work that my future productions will be made with the best hope and highest purpose of the stage in view. JULIA MARLOWE. HIGHTMOUNT, N. Y., July 13, 1900.

The paragraph which Miss Marlowe rents, containing the alleged interview which she repudiates, bears the earmarks of the New York *Sun*. It may not have appeared in that paper, but it presents striking evidence on its face of originating in that delectable quarter. Lies and license in discussing stage affairs and stage people are characteristic of the *Sun's* notorious dramatic department, while misrepresentation of actresses is one of its specialties.

Miss Marlowe's first success was achieved in the poetic drama, and it is gratifying to receive the assurance that she purposes to be loyal to it.

Virtually Miss Marlowe now has this once crowded field entirely to herself. There lies before her a broad, straight road to increased fame and fortune, and let us hope that she will not depart from it.

Mr. Frowse, the dramatic editor of the *Evening Post*, was made in England. Although exiled by circumstances to the uncongenial precincts of New York, he yet finds opportunity to exploit the British stage and breathe a fine old British atmosphere into his columns.

The reader of Mr. Frowse's Saturday theatrical notes is often constrained to pause in bewilderment and mentally determine whether it is the London *Post* or the New York *Post* that he is perusing.

This kind of puzzlement is not confined to Mr. Frowse's reader, however. It sometimes extends to Mr. Frowse himself. Here is a

paragraph, for instance, from Mr. Frowse's department:

One of the most promising of the younger English actresses is a Miss Gertrude Elliott, who, coming fresh from the provinces, has, in less than a year, won a recognized position for herself in London. She has now been engaged as leading lady by Mr. Forbes Robertson, who will give her an opportunity of showing what she can do with Ophelia and other famous characters, during his forthcoming tour in the English provinces.

The facts that Gertrude Elliott is an American, that she made her debut in this country, that she acted in New York with Nat C. Goodwin, and her sister, Maxine Elliott, and that she accompanied them to England professionally last year have all escaped Mr. Frowse's observation, clouded as it is by the stale section of London fog which he brought over with him years ago, and in which he lives, breathes and has his being.

It is never too late to mend, and Mr. Frowse may still be able to take note of what is going on in American theatricals in order that *Evening Post* readers may know where they are at.

Speaking of dramatic editors brings up the fact that an earnest, active, progressive and honest journalist has been appointed to the post on the *Mail and Express*—J. L. Street, recently come to New York from Chicago.

Mr. Street is young, ambitious and earnest, and he is likely to restore the theatrical department of the *Mail and Express* to a position of credit and dignity.

Latterly it has not been in particularly good odor owing to the uses to which it was put by the former incumbent, presumably without the knowledge of the editor and proprietors. A press agent who has ideas and can write English is all right in his proper place, but a press agent with a foetal brain and an amusing lack of grammar is not in his proper place when he is trying to conduct the theatrical department of a metropolitan newspaper.

The out-of-town managers are beginning to shake the dust of New York from their shoes. Several have finished their bookings and are homeward bound.

J. P. Howe, of Seattle, had enough of our humidity and started West last week. He is making a strong effort to induce managers of theatres in the smaller cities to book fewer cheap attractions in order to have time for the use of first-class New York attractions.

"Cheap theatres," he says, "are all right in places like Seattle and Portland, but their attractions must not be able to use all the time in the smaller places through the ignorance of the managers who book them. I shall continue to do all I can to keep the Pacific Northwest a first-rate theatrical country, so that the leading attractions can come with the assurance that they will be amply rewarded."

C. P. Walker, manager of the theatres in Fargo, Winnipeg, and Grand Forks, will also leave this week. Mr. Walker is one of the managers who draw the line at booking unclean or objectionable plays.

He has refused to give time in his playhouses to several managers of "off-color" attractions that desired it. It is his sound belief that such entertainments permanently injure the reputation and business of a theatre in any of the smaller cities.

Besides, the public—at least the public in his towns—will not patronize them. A farce from the French that had a run of several months at a New York theatre was booked by Mr. Walker under a misapprehension of its real character. The result was that the piece played to small business, and at Winnipeg there were but three women in the audience!

AN INTERESTING SUMMER PERFORMANCE.

Gertrude Bennett began on July 9 at the Pavilion Hotel, Richmond Terrace, Staten Island, a tour of the larger Summer resorts. A large audience applauded the work of Miss Bennett and her company in three little plays, *The Silent System*, *A Dream and the Awakening*, and *The Deacon*. In all, Miss Bennett's delicate art was charmingly revealed, and they offered perhaps better opportunity than had been offered before to judge of her versatility. She is a well schooled and graceful actress. William J. Romaine, who staged the plays, gave two clever impersonations. Clare Armstrong played *Rosa* in *The Deacon* with conspicuous success, proving herself a delightful ingenue and a young actress of much intelligence and promise. Sydney C. Mather enacted the juvenile roles with discretion and skill. It is an admirable little company, and the Summer resorters should welcome them cordially, as Summer hotel amusements seldom offer such excellent dramatic talent. The plays were carefully mounted.

DAVY CROCKETT TO BE REVIVED.

Davy Crockett, made famous by the late Frank Mayo, will go out again next season. Frank Cleaves will play the part of Crockett. Mr. Cleaves is already in the city. E. M. Gardiner will direct the tour.

MUSIC NOTES.

Rudolph Aronson has gone to Europe to consult with Eduard Strauss and arrange final details for his coming tour of the United States. The programmes for the one hundred concerts will be decided upon. Mr. Aronson will also close contracts for the principals for Wiener Blut, which will be presented in New York next Fall.

The Innes Band concerts on the Steel Pier, Atlantic City, have received the stamp of approval from the many visitors to that city. The band is rendering attractive programmes nightly in the music hall, and has already duplicated last season's success. The scenes from grand opera, sung by the best interpreters of leading operatic roles, have resulted in crowded houses at every performance. The engagement of the band will continue until the middle of September.

TIM MURPHY IN A BACHELOR'S ROMANCE.

Tim Murphy closed last week a contract by which he will appear next season as a star, under management of Fred G. Berger, in Martha Morton's comedy, *A Bachelor's Romance*, in which Sol Smith Russell used to play. The supporting cast will include Louise Thorndyke Boucicault, Fanny Addison Pitt, Ethel Strickland, Boyd Putnam, Percy Brooks, J. Lester Wallace, Fred A. Thompson, John Armstrong, Charles Lemann, and possibly Percy Haswell. Louis F. Werba will be the business-manager. Mr. Berger came to town last Friday—Friday the thirteenth at that—from Sol Smith Russell's Summer home, Edgartown, Mass., and left for his own home in St. Louis at noon on Saturday. In that brief time, he signed with Mr. Murphy, engaged the company, and booked twenty-five weeks in the big cities. As a hustler Mr. Berger is notable. He dropped into New York a few weeks ago, and in just six hours had engaged the twenty-four people for the two *A Poor Relation* companies that he will also manage next season. Tim Murphy's tour will begin on Sept. 3 in Detroit.

A ZEALOUS MARSHAL'S EXPLOIT.

Much trouble ensued last week because of the judgment that Fay Templeton had secured against the Sire Brothers for salary due. It appears that a city marshal bore down upon the New York Theatre box-office on July 9, in behalf of Miss Templeton, and got away with certain moneys, although stories differ as to the amount of his plunder. Then came great talk in the papers, Miss Templeton vowing to hold her ground, and the Sires, who resented the box-office raid, claiming that she owed them some \$2,500, which assertion Miss Templeton strenuously denied. The controversy has not been settled.

AS YOU LIKE IT AT THE PIER.

A special performance of *As You Like It* will be given on the lawn of the Country Club, Narragansett Pier, R. I., between Aug. 1 and 10. There will be a strong cast, including a well-known pugilist, who has been seen before as Charles the Wrestler.

The production is to be under direction of B. A. Burns, of the Pier, and H. J. Berry, of Chicago.

Mr. Berry will visit New York in a few days to complete details, and to secure the company.

THE ACTORS' HOME FUND.

Contributions to the Actors' Home Fund, since the last issue of *THE MIRROR*, have been as follows:

Blanche Walsh.....\$100.00

Marion P. Clifton.....10.00

These, with the contributions of *THE MIRROR* correspondents, bring the sum total up to \$69,043.79.

ENGAGEMENTS.

Maude A. Rogers, for *A Ward of France*.

With the Tommy Shearer company, supporting Isabelle Fletcher: Joseph T. Belmont, Charles W. Guthrie, John J. Murray, J. E. Love, Frank L. Whitaker, Amy Jace, Florence Murray, Thomas C. Byers, Milton Dawson, Lillian Evans, Mayne Kehoe, Harry Lannell, and the La Fanchette Family. Season opens at Lima, Ohio, Aug. 20.

Charles F. Newsom, with Harry Corson Clarke in *What Did Tomkins Do*.

Ysobel Haskins, Elmer Grandin, and Malcolm Williams, for *Caleb West*.

Robert Blass, for the Maurice Grau Opera company.

Vaati Hollis, to play *Eunice* in F. C. Whitney's *Quo Vadis* next season.

Jennie Hawley, with Peter F. Dailey.

Ashley Miller for Oberon, and Ethel Browning for Puck, in *Wagenhals* and Kemper's revival of *A Midsummer Night's Dream*.

For Joe King's Murphy's *Maskers*: Lombard, Raymond and Lombard, Ed J. Tearney, Tom and Myrtle Lord, Louise Henry, Ted Downing and son, Pauline Prior, C. Claret, M. J. Prior, Lillian Raymond, Gertrude Fowler, and J. M. Donahue.

Mr. and Mrs. Barton Booth (Carrie Wyman Booth), for the Keystone Dramatic company.

Douglas Argyle Paterson has been engaged for the coming season by *Wagenhals* and Kemper.

Sarah Whitford, by James A. Herne for the leading role in *Hearts of Oak*.

Grace Cahill, with T. Daniel Frawley.

C. B. Callicotte, for leading juvenile with Corne Payton.

Harry Pearson as stage-manager, and Charles Newsome, with Harry Corson Clarke in *What Did Tomkins Do*.

Herbert Ayling, Grace Dudley, and Charles Cherry, by Broadhurst Brothers, for principal parts in *The House that Jack Built*.

Louis J. Russell and Dorothea Wolbert, for *Where is Cobb* (Eastern).

Clarence Whitehall and Minnie Tracy, for the Grau-Savage Opera company.

Muriel Brandt, Grace Nagle, and Harry McCormack, with J. E. Toole.

Richard Moncrief, Edwin Karl, Edwin Lawrence, Earnest White, Marie Rhea, and Mabel Hawthorne, re-engaged with Elsie de Tourney. Edward G. Hinebaugh will again be in advance of *Madame de Tourney*.

Sarah Whiteford, to play the lead in *Hearts of Oak*.

Theodore Babcock and Theodore Hamilton, for Dan Sully's New York production of *The Parish Priest*, at the Fourteenth Street Theatre on Aug. 30.

Alice Hunt, for *Caleb West*.

Mart H. Zille, as comedian, with George Wood's repertoire company.

Edmond Brussels and Lillian Seymour, with Edward Harrigan in *Old Lavender*.

Robert B. Bennett and J. I. Noa, for the Schiller Stock company.

Charles H. Stewart, re-engaged by Gus Hill for *Through the Breakers*.

John Hyams, for *The Rounders*, succeeding Harry Stuart.

For Elliott and Veronee's Big Stock company: Lillian Mortimer, Baby Lund, Edward Boring, Robert Goodman, Billy Robinson, Jules Kusell, Hattie Foley, Florence Lund, George Denton, and J. A. West.

Augusta True, for the lead in *Secret Service*.

Lorene Jansen, Charles H. Fulmer, Dugan and Clark, for *Lost in Egypt*.

Harry Wise, with *A Rag Time Reception*.

Alice Gale, for the Pittsburg Stock company next season.

Lillian Bayer, re-engaged as leading woman with the Aubrey Stock (Southern), opening at Havlin's Theatre, St. Louis, Aug. 26.

Bert Young, with the Alcazar Stock company, San Francisco, Cal.

PERSONAL.



TRUAX.—The above is a picture of Maude Truax. Miss Truax is handsome; she inherited her magnanimity and talent for the stage, and during the short period since she began her career she has proved herself to be the possessor of many of the attributes that make for success in the theatre. She is full of enthusiasm, vivacious, earnest and conscientious. In her native city, Chicago, where she was a social favorite, she made her dramatic debut with the Dearborn Stock company. She played a number of standard parts there successfully, and on the strength of her artistic work she has been engaged by Harry Corson Clarke to originate an important part next season in *What Did Tomkins Do*.

FIGMAN.—Max Figman has signed to appear next season with Anna Held in *Papa's Wife*.

RUSSELL.—Sol Smith Russell has decided to rest next season that he may quite regain the strength lost in the physical collapse that caused the closing of his tour last Spring. In the Autumn of 1901 he means to return to the stage in a new comedy by Michael Morton.

HAWORTH.—Joseph Haworth, it is said, will star next season in a new play, *The Master Mind*, under management of Alfred E. Aarons.

ARCHER.—Belle Archer is not ill, as has been reported in town. She is the guest of Mr. and Mrs. Charles J. Bell (Eleanor Lane) at their country place in the Ranglely Lake region, but will soon return to New York to rehearse for her season in *Jess of the Bar Z*.

REED.—Roland Reed will present Sydney Rosenfeld's play, *A Modern Crusoe*, when he opens the season of the Boston Museum. Isidore Rush will again be his leading lady.

MORELAND.—Beatrice Moreland, after "doing" the lakes in Norway and Sweden and the Paris Exposition, has gone to Oberammergau, to see the *Passion Play*. She will sail for New York about the last week of August.

DUSE.—Eleanora Duse has signed the contracts for her appearance at the new Republic Theatre in this city in March. Her repertoire will include *La Locandiera*, *Cavalleria Rusticana*, *The Second Mrs. Tanqueray*, *Magda*, and *The Princess Georges*, and probably *Camille* and *Giacinta*.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Manning) are hunting out in the Rocky Mountains, whence they report already the annihilation of a big black bear. Mrs. Hackett fired twice and her husband once, and there were three bullet holes in the carcass. Which particular shot did the business for ruin may never be known, but Mr. and Mrs. Hackett both claim the pelt.

CONQUEST.—Ida Conquest will be John Drew's leading lady next season.

MANN—LIPMAN.—Louis Mann and Clara Lipman will reopen the Garrick Theatre on Sept. 10 or thereabouts, presenting Leo Dietrichstein's new farce, *All on Account of Eliza*.

IRWIN.—May Irwin sailed from England on Saturday, homeward bound.

DE TREVILLE.—Yvonne de Treville will sail next month for Europe, accompanied by her mother and sister. Miss de Treville has been resting at Newport.

WILSON.—Francis Wilson has won in the suit brought against him by a New Rochelle woman who bought some land from him and gave him in part payment certain shares of stock alleged to be worth \$50 a share, but which, by testimony deduced, were not worth anything like that amount.

ALBERTI—NOLDI.—Achille Alberti, the grand opera baritone, and Helene Noldi, the soprano, are singing in the concerts of the Innes Band at Atlantic City. They will return to New York early in the Autumn.

CHAMBERLIN.—Ione Chamberlin has gone to Paris to have a look at the Exposition. She will return in August to resume her part of the blind girl in *Dangerous Women*.

ARBUCKLE.—Maudie Arbuckle's stellar debut next season in *A Foolish Man* from Texas will provide a most singular sensation, it is promised, in the form of a scene introducing a stand-in for her.

WILLIAMS.—Mrs. Barney Williams and her family are spending the Summer months at Bay Shore, N. Y.

FOLLY (Graham Ave. and Debevoise St.)—New Building.

ROSE EYTINGE'S RECOLLECTIONS.

Her First Experience on the Stage as a Member of a Stock Company.

(All Rights Reserved.)

It seems to me the finest monument that any man could wish to have erected to his memory, is the kind of one which is felt and voiced by every one of us who ever met Edwin Booth. One and all, we bear testimony to his gentleness, his sweet temper, his unvarying, simple kindness.

I can only voice another song of praise to his memory.

When I first met Edwin Booth I was at Niblo's Garden, under the management of



William Wheatley. I was playing *Blanche de Nevers* in *The Duke's Motto*, in which Mr. Wheatley himself played *Lagarde*, with his catch-phrase, "I am here," that obtained so widespread a popularity.

Mr. Booth was about to produce at that theatre Tom Taylor's *Fool's Revenge*, and he offered me the part of *Fiordilisa*. I do not know if the piece was then printed. At all events I did not see a printed book, but studied my lines from a written part; and either there was nothing in the lines that indicated the obscurity and poverty of *Bertuccio*, or I overlooked them. So, in dressing *Fiordilisa*, I let my love for the beautiful and the picturesque run riot. I designed a costume for her which was strictly correct, in that it was medieval Italian. But it was composed of satin and rare silver embroidery and diaphanous draperies. As I was dressed I might more readily have been taken for the daughter and heiress of the reigning duke than for the child of the court fool.

Being dressed, and, truth to tell, feeling very well satisfied with my appearance, I went to the greenroom. There, shortly after, came Mr. Booth. When he saw me he fell back aghast. In great surprise, I inquired the cause of his amazement. He told me I was far too richly dressed for the daughter of a man of his rank, and he explained to me that my dress should have been quiet and unobtrusive and of cheap material.

I was overwhelmed with shame—was on the verge of tears—when the dear, gracious fellow took me by both hands and turned me round about, and with an amused glint in his eye said: "Well! By jingo, the result of our blunder is so fine I think we'll have to let it stand."

And it "stood," during the run of the piece. Some time after this engagement, I think it may have been a year or two after, I again played with Mr. Booth, at the Winter Garden, the engagement embracing a number of parts, among them being *Julie de Mauprat*, *Marianna*, the *Princess in Ruy Blas*, and very possibly others, though I cannot now remember them.

As I look back upon this engagement it does not seem to be marked in my memory by any striking events, but to have been a placid period of duty done, and salary drawn, a usually satisfactory state of things, but possessing no hooks upon which to hang narrative.

I remember an incident that occurred while we were rehearsing *Richelieu*. Up to that time it had been the custom for Francois to be dressed as a courtier. But as Bulwer does not introduce in his drama that element of courtier and soldier that history tells us existed in the Cardinal's anteroom, but represents him as being attended by Joseph and Francois only, I always felt that the dramatist's intention was that Francois should be an acolyte, and dedicated to the priesthood, and therefore his costume should be in accord with that idea.

One morning at rehearsal I mentioned this thought of mine to Mr. Booth. His usually languid manner quickened, he threw back his head, looked sharply at me for a moment, then went to the wing and sent the callboy to Mrs. Bohanan, who had charge of the wardrobe. On her appearance Mr. Booth held a brief colloquy with her, and when *Richelieu* was produced Francois was dressed as an acolyte.

I remember another, a tiny little incident, but one showing the kindness of Booth's nature and his sometimes quaint sense of humor.

In the last act of *Richelieu*, when the Cardinal is, to all appearance, dying, and Julie, in a paroxysm of grief, has flung herself upon his breast, Booth, patting my head with paternal tenderness, whispered to me: "There's a smudge of black on the end of your nose—he still while I take it off." And while Julie, convulsed with anguish, lay sobbing on the Cardinal's breast, he, with a corner of his Eminence's ermine removed the offending smudge.

Once again Edwin Booth made overtures to me to join his forces. This was some years afterward, and his offer was a very liberal one. It was to support him in his own repertory at the evening performances, and I to have the matinees to play my own pieces. But at the time this offer was made I was starring myself, and I declined it. Like most of the things which I have done, or omitted to do, I have since regretted my decision.

I have no doubt that, if I cared to do so, I could string together innumerable anecdotes about Edwin Booth. But he was so sensitive,

he did so shrink from general public notice, that it seems to me that to discuss him or his peculiarities would be to take a sort of liberty with his memory.

It was not long after the close of that Winter Garden engagement, I think, that the awful crime of John Wilkes Booth shocked the world, and fell upon this country like a pall.

We all remember how Edwin Booth, shrinking and cowering under the weight of that great sin and shame, for which he was in no way responsible, but the consequences of which he suffered deeply and bitterly, withdrew himself from the world and avowed his determination never to appear in public again. And how it was only after a long time, and after not only his friends and admirers but the whole country clamored for him, that he reconsidered that determination and consented to appear again upon the stage. There is one detail of that dreadful circumstance about which I can speak with certainty. That is the disposition which was eventually made of the body of John Wilkes Booth.

And as this disposition was an act of grace toward his brother Edwin, it is perhaps in order to speak of it here.

Some months after the close of the terrible tragedy, when public excitement had become somewhat allayed and public feeling calmer, the body of John Wilkes Booth was secretly exhumed, conveyed to Baltimore and given to his mother, who, poor broken hearted woman, had never ceased to beg for it.

This favor was granted to Mrs. Booth by our Government, not so much out of sympathy for her, but as an expression of respect for her son Edwin, and the faith which the nation had in him.

It is not possible to think of Edwin Booth without chastened sorrow and sympathy. His childhood and early boyhood could not have been very happy, wandering about the country with his father, who was a man of violent temper and bad habits, with a morose and gloomy disposition, whose moods ran sometimes almost into madness.

The girl wife, whom he adored, dying, left Edwin Booth, while yet little more than a boy, heart broken.

Then came crashing down upon his devoted head the awful crime of his brother. And this crime held up to public execration all who were kin to the wretched, misguided man.

The domestic clouds which shadowed Edwin Booth's later years, I feel that I, in common with the rest of the world, have no right to discuss.

We who loved him can only comfort ourselves with the thought that he had his compensations. Art, his mistress, always greeted him with smiles; the tragic muse, *Melpomene*, never turned away from him.

She walked with him hand in hand through fields where lesser mortals could not follow, and with the wreath of willow that a sorrowing nation laid upon his grave, there also was mingled the leaves of the laurel.

ROSE EYTINGE.

MR. GENTRY AND HIS SHOW.

The Gentry Dog and Pony Show trundled into town early last week and pitched its tents in Olympia Field, at the corner of 135th Street and Lenox Avenue. The pitching of the tents was accomplished in the presence and with the entire approval of the Small Boy of Harlem. The Small Boy of Harlem afterward declared to a *Mirror* man that Mr. Gentry knew his business, and that the show was all right. The Small Boy had witnessed the driving of the first stake, the spreading of the canvas, the daylight street parade, and, finally, the performance, and he said that it was good. After *The Mirror* man had seen the show for himself he was prepared to agree with the Small Boy of Harlem.

The tents of the Gentry show have about them the alluring mysteriousness possessed by all good circus tents, that has a charm for human kind of every age and station. They gleamed enticingly in the sun to the pilgrim from the Rialto; and when, while yet a great way off, he heard the strains of the grand entry music, the sound lured him on as the singing of the sirens lured Tannhauser on to the mountain of Venus. Once within the menagerie tent he beheld the ponies, the monkeys, the elephants, the gilded chariots, the pop-corn man and the lemonade man, exactly as they were in the yester-years. Everything was complete, and—most attractive of all—in miniature. The Gentry Dog and Pony Show is a perfect working model of the circuses that used to be.

In the arena tent, which was filled with children and their sisters, their cousins and their aunts—with here and there an uncle and a grandfather or two—the performance was proceeding in its full splendor. A company of sixteen ponies executed a military drill with wonderful precision; a simian acrobat accomplished amazing feats on a flying trapeze, with the aids and affectations of a human aerial artist; a little boy and girl, on diminutive horses, went through the customary equestrian act while the band played the "Blue Danube Waltz," and four little elephants formed themselves into a pyramid, upon which seven out of ten of the auditors exclaimed, "Oh, mamma, look!"

The marvelous company of educated dogs came next. There were ninety of them in all, and they belonged to every race and family of the dog world. They were alike only in their apparent affection for Mr. Gentry, who stood among them, and in their anxiety to do their turns artistically. They ran races; leaped over hurdles sixteen feet high; two of them rode horseback; one of them stole a piece of meat and was promptly lynched for his crime by the other dogs; and at the last, when a property house in the arena began to burn most realistically, a canine, equine and simian fire department rushed out, and with a small fire engine, hose cart, hook and ladder truck and patrol wagon, rescued the dogs that were in the burning house, turned on a stream of water and extinguished the fire.

When the performance was over the reporter, much to the envy of the Small Boy of Harlem, was admitted through the sacred portal of the dressing-tent. There the ponies were being deftly unharnessed, the monkeys were relieving themselves of their red jackets, and Mr. Gentry himself was getting into his unofficial raiment. A handsome, healthy, good-natured man is this J. W. Gentry, the third of the four Gentry brothers, who in partnership own and manage the four Gentry Dog and Pony Shows. Twelve years ago the brothers owned a grocery store in Bloomington, Ind. They were all fond of animals, and in the back yard of the store they had a score or more of assorted dogs for pets. It occurred to them that a troupe of trained dogs might be exhibited profitably in the small neighboring towns. Sixteen of their most intelligent curs were selected and educated for the experi-

ment, and with considerable trepidation the four grocers booked a date at a nearby "opera house," advertised in the local papers and gave their first performance. It was a huge success, and from that day the Gentrys have devoted their entire time to the show business. So fortunate have they been in the dozen years since the launching of their venture that they now own the complete equipment of four shows, including two hundred acting ponies, sixteen trick elephants, four hundred performing dogs, a score or two of monkeys, twenty 70-foot cars and wagons uncountable, not to speak of two hotels in Bloomington and various parcels of real estate in other cities.

But the success of the Gentry brothers is an old story in the world of tents and band wagons, and it was about the animals and their training that the reporter wanted to hear. Upon that subject Mr. Gentry appeared to be most willing to talk, and as he patted *The Mirror* man about he related enthusiastically a hundred interesting facts and fancies about his brute friends.

"This elephant," said he, laying his hand upon the swaying head of an elephant not five feet tall, "is the oldest of our herd. He had an ulcerated tooth about six years ago and we had to give him opiates in order to treat it. He has not grown since then, and probably will remain always as he is. He is called 'Satan,' and he is as nervous in the dark as a child. All elephants, you know, are named and registered, so that animal men can easily keep track of them. They are as good, in the way of investment, as diamonds, because they live, practically, forever, and there are not more than ninety in America. People see the same old elephants over and over again and naturally think that there are hundreds in this country. Our herd of sixteen is the largest owned by any one firm.

"The dogs here, you see, are of every breed, age and temperament. They get up in the morning at six o'clock and are taken out for a constitutional. At seven they are washed and put on racks to dry, and they are then in prime condition for the afternoon and evening performances. At ten in the evening they eat their one daily meal. On the road they occupy cars having upper and lower berths like a regulation sleeper.

"The secret of training animals? There is none. The trainer must simply have infinite patience, a capacity for hard work, and a knowledge of the capacity of the animal in hand. With the exception of the chimpanzee, animals learn nothing from observation. A dog may watch another dog walk on his hind legs every day for a year, and it will never occur to him to follow the walker's example. We have to make each animal—horse, dog or elephant—go through the movements for himself until he learns them, and for this purpose we have various simple appliances of ropes and straps. None of these appliances are painful, of course, for pain of any sort would ruin the animal's spirit. One must never do that—never subdue an animal's natural disposition. For this reason we do not begin to train a dog before he is two years old, or a horse before he is three. By that time he has come into full possession of his faculties and is a distinct individual.

"We do not want particularly smart animals. They are apt to be more trouble than the particularly dull ones. Like actors, the animals of average intelligence that know how to obey, are the most useful. Some of our animals get to know too much, and they not only anticipate orders, but they attempt to introduce business of their own invention. The only thing to be done with them then is to give them their two-weeks' notice.

"No matter how thoroughly well the animals are trained, each performance is a period of anxiety to the trainer. He never can tell certainly whether the tricks will be accomplished properly or not, and when he has once started with an act he must make his performers execute it to the end then and there or his authority over them will suffer. Then there is another constant anxiety with us—that of devising and putting on new tricks. Children, who form so large a part of our audiences, demand novelties, and insist upon them. If we put on the same show this year that we did last the Small Boy of Harlem would be on us in a minute and his condemnation would be bitter, loud and everlasting."

OBITUARY.

John Torrence died at Phoenix, Ariz., on July 15, from the effects of a sunstroke. Mr. Torrence was a son of Mrs. Judith, and with her was a member of the California Theatre company, San Francisco, a quarter of a century ago. He acted on the Pacific Coast and in the Middle West during his entire career. The remains will be buried by the Actors' Fund.

Mrs. L. Rufus Hill (Edith Lewis Hill) died on July 11 at her home, Aberdeen, S. D. She was twenty-seven years of age, and had been on the stage in her husband's company, Hill's Players, since her marriage in 1898, before which time she was prominent as a reader and impersonator in Minnesota and the Dakotas. Her husband and an infant daughter survive.

Harry O. Leigh died at Columbus, O., on July 10 of consumption, aged thirty-seven years. He was for many years chief billposter for the Adam Forepaugh Shows, and was with the Salvinis as stage carpenter, also serving in that capacity at the Grand Opera House and Great Southern theatres, Columbus.

Edward S. Conner died at Lancaster, Pa., July 9, aged thirty-seven years, of consumption. He had been press representative for Charles R. Hanford, Digby Bell, the Marine Band, and other attractions. He was a well-known newspaper correspondent and had been connected with a number of leading dailies.

Edward L. Miller (Low Miller), baritone, died in Philadelphia on July 10 of Bright's disease. Mr. Miller was born in Paterson, N. J., in 1870. He had been connected with the Lillian Russell opera company, The Passing Show, and several other leading musical attractions.

Lewis J. Lipman, father of A. S. Lipman, died in this city on July 12, aged seventy-nine years. For the greater part of his life he had been associated with amusement enterprises, and was one of the oldest circus men in the country, having entered the circus business at the age of eleven.

Mrs. Regis Senne, wife of the fencing master, died in this city on July 11, a few hours after undergoing a surgical operation upon which, it had been decided, rested the only chance of saving her life.

AMONG THE DRAMATISTS.

The White Mask, a new drama by Mervyn Lincolns, will be produced in Albany next month, prior to its representation at a New York theatre in October.

Samuel French is about to issue "The American Dramatists' Club Series of Plays," which will include the works of such members of the club as may choose to give their plays to the reading public. About twenty-five plays are already in view and many more may follow. The edition will be in paper covers and copies will be sold for twenty-five cents each.



Mayme Gelman, pictured above, made her London debut in *An American Beauty* at the Shaftesbury Theatre and made one of the distinct personal hits of the production. This pretty Kentucky girl, by her clever dancing, won unlimited praise from the critics of the English capital and established herself as a common favorite. Miss Gelman does not appear in *The Casino Girl*, which has succeeded *An American Beauty*, but will play the leading London house, being booked by Norman J. Norman, her London manager. She expects to remain in the British metropolis for at least a year, and then to return to New York to be featured in one of the Casino productions.

R. H. Russell will soon publish a book of the late Emory Leverett Williams' drawings of Indian tribes, entitled "An Alphabet of Indians." The text is written by Mrs. Williams, who accompanied her husband to the West.

Frank M. and John R. Willis open their regular season on Sept. 9 at Lebanon, Pa. All their company have been retained. The comedies have been rewritten by Frank M. Willis, and there has been added a new play, *A Fool's Paradise*. The Martell Family and La Fleeta have been engaged as features. The Willis have just closed a ten weeks' engagement at Atlantic City.

Henry W. Savage, who is now in Europe, cabled last week that he has engaged Clarence Whitehall, the basso, for the Grand-Savage season of English opera at the Metropolitan. Minnie Tracy, an American soprano, has also been engaged for the organization.

Duncan Clarke's *Lady Minstrel* company closed at Belvidere, Ill., on July 7, after a successful season of ten months.

The Evil Eye closed at Oshkosh, Wis., July 9.

Jessie Shirley is to star next season in *The Sheaf of Arrows*, J. H. Shepard's new play of colonial life, under the management of Harry W. Smith.

Mose Wolf, business-manager of the Braung Dramatic company, arrived in the city last Friday from Chicago, where he had been visiting his parents.

The Gibeay Stock company will open season on Aug. 20. The company will be under the management of William Stanford, who for the past two seasons has been assistant manager.

Olive Snyder, last season a member of Harry Corson Clarke's company, was married in San Francisco June 19 to John S. Merrill.

Alma Chester is spending her Summer vacation at Hatfield, Mass. Among the plays that she has selected for her starring tour next season are *A Celestial Maiden*, *Hoodman Blind*, an English Rose, *Her Husband's Sin*, *The Lady of Lynn*, and *The Diamond Breaker*.

Rashland and Leslie are spending the Summer at Alexandria Bay, Thousand Islands. Their company will open early in September.

John J. Fitzsimmons has decided to discard his *nom de theatre* and will hereafter use his family name, Gerald Pyne.

The Mittenhall Brothers have purchased from Hal Reid his play, *For Love of a Woman*.

George A. Kingsbury has returned from Atlantic City.

Edward Harrigan will begin his next starring tour in Old Lavender at Catskill, N. Y., on Aug. 7.

Zenaida Williams, last season leading juvenile with Mrs. Fiske, has been especially engaged by Fred G. Berger to play Sylvia in *A Bachelor's Romance* in support of Tim Murphy.

ENGAGEMENTS.

Beatrice Goldie, as prima donna in *The Gelsia*.

Amy Ames, for *A Tin Soldier*.

Sell Seamonson, as musical director for *The Rose of Persia*.

Blanche Chapman, for the opera company at Young's Pier, Atlantic City.

George Mitchell, for the Arnold Opera company, Memphis, Tenn.

Irene Mude, for the Duquesne Garden Opera company, Pittsburgh, Pa.

Barry O'Neil, for *The Wooing of Mrs. Van Cott*.

Bertha Davidson and Joseph Slater, for *A Wife in Pawn*.

Nell McEwen and Alma Whitsett, with Charles Jackson.

Albert Tavernier, William Fredericks, and Helen Byron, with Blaney and Vance.

Aida Elmir, for *Women and Wine*.

For At Piney Ridge George W. Page, Olive West, Jay L. Packard, Mr. and Mrs. Logan Paul, and Charles N. Schaefer.

White Whittelsey, with Ada Bohan.

E. W. Brombow, Chicago newspaper man, as business manager of William Bonelli's *An American Gentleman*.

May Fiske, Harry Bond, Gus Hennessy, James Lee, and Mamie Forbes, with W. S. Butterfield for *A Tin Soldier*, under Ford and Wensel's management.

John H. W. Byrne, Florence Rother, and Mabel Revere, for *A Rag Time Reception*, with Manager Hal King.

Lee Daniel, for *The Girl from Madras*.

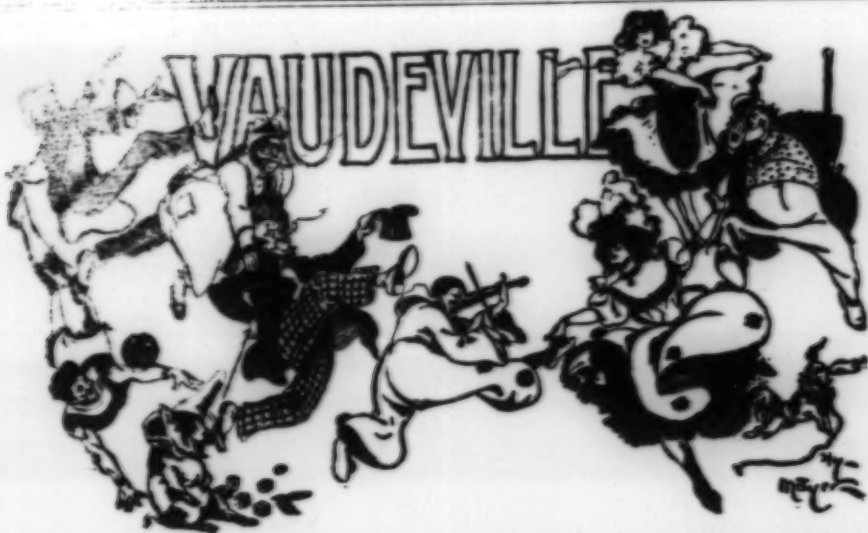
Harry Dickson, for *The Girl from Madras*, under direction of Eugene Anderson.

Lawrence Brooks, with the Bennett-Moulton company (A. S. Lipman).

John R. P. ... engaged for other People's ... for the same company.

... with Bennett and ...

... with the Cook Church company.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Cook and Sonora, comedy duo, and Emma Caruso, baritone, are the stars of the bill. Others are Brothers Bright, hand balancers; Harry and Sadie Fields, Hebrew cake-walkers; the three Westons, musical comedy trio; King and Stange, in Wanted, an Actress; Daly and Devere, in a new comedy by James Richmond Glenroy, called Mrs. Martin Bradley's Maid; Alvan, tramp juggler; Arnold De Biere, conjuror, assisted by Mlle. De More; the Hediows, sketchists; Hart and Verona, comedy duo; Nan Gleson and E. C. Gallagher, in The Road to Success, and the vitagraph.

Keith's Union Square.

The great Lafayette heads the bill, which includes Ida Van Sicien, assisted by Wallace Campbell, in the first production in New York of a new comedy, entitled A Sporting Education; the Blondella, juvenile comedy duo; Edward M. Fayer and Edith Sinclair, in a new sketch called My Prospective Uncle; Charlie Case, comedian; Trevolo, ventriloquist; Rice and Elmer, comedy bar act; Callahan and Mack, Irish dancers; Bertie Fowler, mimic; Zeb and Zarow, comedy bicyclers; Edith McMillin, character changes; Le Page Sisters, soubrettes; Ziska, magician; the biograph, and stereopticon.

Proctor's Fifth Avenue.

Reno and Richards, comedy acrobats, head a bill that includes Mlle. Marsella's cockatoos; Hughey Dougherty, comedian; Fritz Young and Emilie Sella, acrobats; Cole and Johnson and the Fremont Sisters, comedy quartette; Little and Pritzkow, character singers; Paley's kalatechnoscope; A. C. Lawrence, ventriloquist; O'Rourke and Burnett, dancing experts; Julia Millard, vocalist; Six and Godey, banjoists; Ramsey Sisters, musical specialty; Gypsey and Roma, novelty demon act; Hight and Dean, comedy sketch, and the stereopticon.

Proctor's Twenty-third Street.

Edna Ang in The Scrubwoman's Dream is the star. Others are Jerome and Alexia, "The Frog and the Lizard," Hagaman, Schroeder and James in Insomnia, a musical sketch; Hodgkins and Leith in Seth Hopkins' Courtin'; Vashli Earle and Lulu Shepherd, vocalists; the Eldridges, comic comedians; Bates Musical Trio; Paley's kalatechnoscope; Mathieu, juggler; Wrothe and Wakefield, Irish comedians; Rice and Harvey, song illustrators; Courtright and Lee, comedy duo, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

The bill includes Wilfred Clarke and company in Oscar's Birthday; George Wilson, comedian; Tenley and Simmonds, Irish comedians; Westman and Wren, comedy duo; Rixford Brothers, acrobats; the De Matthea, dancers; Furber and Davis, Ethiopian eccentrics; Paley's kalatechnoscope; Emil Chevalier, violin humorist; Ely and Harvey, black face duo; Richard Thomas, vocalist, and the stereopticon.

Cherry Blossom Grove.

The Ramblers, European jugglers, and La Belle Rita, the cycling vocalist, make their American debuts. Other features are Carl Marwig's ballet, The Doll's Revel; Adolf Zink, the Colina, Everhart, Marguerite Corallie, Josephine Sabel, Nellie O'Neill, De Witt and Burns, Joseph Adelman, Nat M. Willis, Johnson and Dean, Montgomery and Stone, Delmore and Lee, and Wartenburg Brothers.

Hammerstein's Venetian Terrace.

Gertrude Haynes, assisted by Master James Byrnes, is an added feature of a bill including Johnstone Brothers, Morris' Equine Circus, Roscoe Midgates, Halloway Trio, Hayes and Healy, Mlle. Bartho, Xenyle and Millie, Sam Marion and McCoy Sisters, Charlie Rosow, and Baxton, Sims and Nabby.

Casino Roof-Garden.

A change of policy ushers in a season of minstrelsy by females. In the bill are Grace Belmont, Three Lane Sisters, Mlle. Marjorie and dog, Gardner Musical Trio, Stewart and Gillen, Mlle. Irene and "Zaza," James Thornton, Lew Simmons, John Queen, Frank White, Charles B. Ward, Walsh and Schappert, and John Ward.

Koster and Bial's.

This is "French" week at the Roof of All Nations. The bill includes Mlle. La Toska, the Paspars, Fauvette Twin Sisters, Lea Vougeres, the Brunelles, Attie Spencer, Hale and Francis, May Flake, and Foy and Clark, in The Man Across the Street.

Grand Central Palace.

The bill includes Louie Dacre, Richard Pitrot, Swift and Huber, Willett and Thorne company, Max Unger, Carver and Pollard, Raymond and Bernard, Devere and Shurtz, and Genaro and Theod.

Lion Palace.

Bettina Girard, who has been re-engaged, heads a bill that includes Eddie Leslie, the Manhattan Comedy Four, Lewis and Elliott, Mlle. Carrie, Kelly and Reno, Barr and Evans, John Starr, and Agnes Miles.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Wright Huntington, assisted by Jane Irving and W. S. St. Clair, presented A Stolen Kiss, which repeated the good impression it made when first seen here. Mr. Huntington was cool and effective; Mr. St. Clair was very amusing, and Miss Irving, when she remembered her dialect, was quite satisfactory. Barnes and Nelson had second place on the bill, and deservedly, for their skit, The Marriage Broker, with its many witty lines and catchy songs, made a very emphatic hit. Sager Midgely and Gerlie Cardale scored heavily in their juvenile sketch, which never fails. It has been great-

ly improved by the addition of new songs and dances. Miss Cardale has a habit of drawing her lines a little bit, but otherwise her performance is delightful. Calcedo, "King of the Bounding Wire," created a sensation with his marvelous performance. The people in the audience fairly held their breath as they watched the intrepid gymnast show an utter disregard for consequences by turning the most difficult somersaults, handicapped by boots and spurs, on the slender wire. Calcedo is in as good form as he ever was in his life. The only novelty on the bill was a new sketch by Edmund Day, called Two Black Sheep, presented by Charles Moreland, Minnie May Thompson, and Joseph Roberts. The plot concerns a young married couple, each of whom has a brother who went out West and became a "black sheep." The wife's brother turns up, dressed in typical cowboy clothes, and he is mistaken by the husband for his own brother. The rest of the sketch is a game of hide-and-seek until the finish, when matters are explained. Songs and dances are introduced together with many amusing bits of business. The skit, as well as the work of Moreland, Thompson, and Roberts met with favor. Marsella's trained birds finished a second successful week. Flood Brothers were amusing in their comedy bar act. Walls and Ardelle, in a revised version of their comedy act, made a strong impression and were rewarded with plenty of applause. Miss Ardelle's songs and the fancy piano-playing of Mr. Walls were special features. An excellent wire act by the Harbeckes, extremely good dancing by Pat and Mattie Roscoe, and more or less diverting specialties by Volkyra, Pierce, and Egbert; Sansone and Delilah, Fox and Ward, Rossley and Rostelle, with new pictures on the biograph and stereopticon were also in the bill. The biograph showed some fine views of the recent fires on the New Jersey shore.

TONY PASTOR'S.—Monroe and Mack led the array of fun-makers and kept the house in good humor with their amusing specialty. Post and Clinton made one of their regular visits and carried on very amusingly. Frances Curran was endorsed for her smart singing of some up-to-date songs. Mlle. Olive, who is a very dainty and clever little woman, did many difficult tricks in the juggling line, including her new plate-catching feat, which made a big hit. George C. Davis, with his old material, enabled him to coax out the laughs. Sketches and comedy acts were presented by Mortimer and Darrell, John J. and Lillian Hoover, Murphy and Nolan, Morrell and Evans, Frank and Don, Mr. and Mrs. Joe Keaton, and Gorman and Leonard. Mlle. La Toska and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—A comedietta, called Little Miss Sherlock Holmes, by J. Searle Dawley, which afforded Sheridan Block an opportunity to make his vaudeville debut, was the chief feature according to the programme. One cannot always go by programmes, however, and it must be said that Little Miss Sherlock Holmes was by no means the best thing in the bill. Miss Holmes is supposed to be the daughter of the famous detective. She has a fancy for tracing up things and arrives at a hotel in search of a diamond thief. A man answering the description of the robber appears, and the female detective and he start to play a little game of hide and seek. After a number of complications it is discovered that the supposed thief is the old sleuth himself, who has been testing his daughter's skill. Sheridan Block and Bessie Beardsley played the principal parts and did their best with the material at hand. The author played a bell-boy and Harry Yarnes impersonated a hotel porter. Ida Fier was seen in her illuminating dances. Her effects are marvelously beautiful and as the strikingly original combinations of color dawned upon the eyes of the audience they broke into enthusiastic applause. Dorothy Neville made her first appearance at this house and scored a decided hit in her bright monologue. As it happens. One of the very best features of the bill was a charming little rustic idyl presented by Westman and Wren. The sketch differs from the usual rustic comedy, as both characters are young. The scene represents a hayfield in the late afternoon. A lusty youth is raking up his crop of hay and sings merrily as he works. A country lass comes tripping by, and as they are old friends she stops to have a chat. A very pretty scene follows, in which the bashful but very manly fellow is finally brought to the proposing point. As the sun goes down they wander off across the fields to receive the maternal derision of the old folks. The idea is prettily worked out and the play scored emphatically. The songs introduced are nicely arranged. Happy Panny Fields exuded exuberance and her magnetism compelled every man, woman and child present to have a good time. Others on the bill were McBride and Goodrich, John C. Leech, Crawford Sisters, Wartenburg Brothers, Flakowski, Myra Campbell, Rice and Harvey, and De Canno. Paley's kalatechnoscope, the stereopticon, and Dave Fitzgibbons' piano solos were the other features of the bill.

PROCTOR'S TWENTY-THIRD STREET.—Wilfred Clarke was the star of the bill and made his New York vaudeville debut in Oscar's Birthday, the farce in which the author, George H. Trader, made a hit here several months ago. The skit is as good a vehicle as ever, and as presented by Mr. Clarke and his assistants was a decided hit. Mr. Clarke's company included Mabel Roebuck, Minnie Monk, Clement Hopkins, and Theodore Carew. Adolf Zink repeated the success he has been making all over town. Rexford Brothers were applauded for some good tumbling. George Wilson reeled off his monologue breezily. Other features were Paley's kalatechnoscope, Simon Brothers, Little and Pritzkow, Furber and Davis, Ingram and Jacklin, Annie Dagwell, the Bicknells, Haight and Dean, and Richard Thomas.

PROCTOR'S PALACE.—A Surprise Party, the farce spoken of in this column last week, was the feature of the bill. Cole and Johnson, assisted by the Freeman Sisters, were lively and diverting. The Bachelor Club sang well. Smith, Doty and Coe played popular music cleverly. The Brothers Bright scored in their acrobatic specialty. Swor and De Voe, smart dancers; Palfrey, a sick cyclist; Louis M. Granat, the whistler; Wrothe and Wakefield, Frank A. Lawrence, Jim Payne, Paley's kalatechnoscope, and the stereopticon were also in the bill.

LION PALACE.—Bettina Girard made the hit of the bill. Her voice had none of the "roof-garden huskiness" so prevalent at this season of the year, and her charming personality was as magnetic in its effect as ever. McWatters and Tyson, in Scenes in a Dressing-Room, scored heavily as usual. Miss Tyson shows a disposition to grow

too familiar with the audience at times. This is a serious mistake that is hard to forgive, notwithstanding her cleverness. Countess Von Hatzfeldt seemed to arouse the interest of the placid Teutons present. Her German songs were vociferously applauded by the people from the Fatherland. Busch and Devere presented an excellent musical act. The Monroe Sisters looked pretty, sang fairly well and danced expertly. The Rio Brothers, in an operatic comedy sketch, called Love and War, pleased. The two Bonnellis, barrel jumpers; Daly and Vokes, Kate Dahl, and Emerson and Omega completed the bill. A "Keith-like" atmosphere, mixed with a proper quantity of North River breeze, prevailed on the roof, serving to make things extremely comfortable for the patrons.

KOSTER AND BIAL'S.—Josephine Sabel continued her engagement and made the hit of the programme with her artistically sung songs. She is sprightly and vivacious and never allows the interest of the audience to flag while she is on the stage. The Couture Brothers were warmly applauded for their fine acrobatic work. The Brunelles made a decided hit with their miniature theatre. Fenz Brothers sang several duets in fine style. Carline danced very gracefully. Al. Waltz, Elsie Rau, Lowe and Edwards, and St. Clair and Celeste were also in the bill. Last week was German week, and the large percentage of Germans in the audience enjoyed the distinctly German features very much indeed.

CHERRY BLOSSOM GROVE.—Everhart, the hoop roller, made a big hit at every performance with his novel and original specialty. The four Colinas continued to win favor with their original dances. The programme as a whole was very pleasing, and included Nellie O'Neill, Willis and Loretta, Clara, Sam and Kittie Morton, Polk and Kollina, Joseph Adelman, Montrell, the Hawaiian Queens, Farnum and Seymour, De Witt and Burns, Montgomery and Stone, and Marwig's ballet, including Annie St. Tel. The production of the new dolls ballet was postponed until this week.

GRAND CENTRAL PALACE.—Gus Ruhlin, the pugilist, proved a good drawing card. Max Unger's poses and muscular efforts are still getting cures. The Cardowale Trio are as painstaking and expert as ever. Harry and Sadie Fields, big favorites here, Crane Brothers, Ramon and Arno, Mamie Remington and her "picks," McBride and Goodrich, Castellat and Hall, and the Three Sheppards completed an excellent bill.

CASINO ROOF GARDEN.—Fair crowds ruled on the fine evenings and they tried hard to enjoy a bill of uneven quality. Lottie Gilson was endorsed for her singing of some new songs, and won an increase of popularity. The three Westons, Burke Brothers, Carlotta Delmar, the three Lane Sisters, Octavia Barbe, the three Gardners, Stewart and Gillen, and the ladies' orchestra were also on hand.

HAMMERSTEIN'S VENETIAN TERRACE.—The bill remained about the same as before, and it is of so excellent a quality that no changes are needed. The Johnson Brothers, bicyclists, continued to create a sensation with their marvelous tricks.

PAULINE HALL.



Pauline Hall is portrayed above in the role of Christian in the comic opera arrangement of Cyrano de Bergerac, in which she appeared during the latter part of last season with Francis Wilson. Miss Hall made a conspicuous success in this part, as well as in her original role in Erminie as revived by Mr. Wilson. At the close of the regular season Miss Hall returned to the vaudeville stage, which she has graced from time to time for several seasons, and she has again captivated audiences by virtue of her voice, her magnetic presence and her costumes.

MARSHAL SEIZES RECEIPTS.

The lobby of the New York Theatre was the scene of a lively scuffle on Monday evening of last week, when Max Gross, a City Marshal, pushed his way into the box-office, armed with a writ, and seized all the money in sight. This summary action was taken in order that a judgment of \$500 in favor of Fay Templeton, for one week's salary alleged to be due for services in the Broadway to Tokio company, might be satisfied.

Of course there was a good deal of excitement. A policeman was called in and he arrested the Marshal and took him to the station. The police captain refused to hold the Marshal and he was allowed to depart. He counted the cash and found he had \$135. He offered to return \$135, but the Sire Brothers refused to take it.

It is likely that interesting complications will develop, as the Sires will fight to get the money back, as they claim that Miss Templeton owes them \$2,500 on two loans.

KATHRYN TYSON ILL.

In all probability the Tyson Sisters will not be seen together again. Kathryn, the elder, is seriously ill at her home in Baltimore, and there is slight hope for her recovery. Maryland, the younger, will give up vaudeville and join the legitimate ranks. Her success in this branch of the profession can be predicted as almost certain. She is a clever soubrette, and has an excellent specialty.

MIACO WILL CONTEST STOPPED.

House, Grossman and Vohaus, attorneys for the estate of the late Thomas E. Miaco, announced yesterday that the contest of Mr. Miaco's will, instituted by Fanny Everett, had been discontinued. Miss Everett was left the sum of \$2,000, and the remainder of the estate goes to Edna Earlick, Miaco's daughter, who lives at Medina, N. Y.

STOLTZ LEAVES THE NEW YORK.

Melville Stoltz, who has been general manager of the New York Theatre for several months, resigned his position last week. No reason is given for the severance of the relations between the Sire Brothers and Mr. Stoltz. The Sires will be their own managers hereafter.

HENRI FRENCH.



While Henri French was filling an engagement at Cherry Blossom Grove recently he was seen by Ernest Haskell. Above is Mr. Haskell's impression of the self-satisfied entertainer, as he saw him juggling a loose pawnbroker's sign, while his dusky assistant looked on.

BALABREGA KILLED BY EXPLOSION.

Through the courtesy of E. F. Rogers, resident manager of Keith's Union Square Theatre, THE MINSTREL is enabled to present the facts concerning the death of John M. Balabrega, the magician. The details came in a letter from Allen J. Moore, a property-boy with Balabrega's company, to his mother, and which she turned over to Mr. Rogers.

According to Moore's letter, the accident which resulted in the death of Balabrega and Lewis S. Bartlett occurred at Bahia, Brazil, on June 12. The magician and Mr. Bartlett had been supervising the charging of an oxygen tank, and an excellent light for the stereopticon had just been secured, when the tank burst and set fire to the clothing of the two men. Both died in a short time. Balabrega lived long enough to tell Moore that he wished to leave all his effects to his nephew, Peter C. Miller, of Tottenville, Staten Island. The other three members of the company, Susie Goodwin, Frank Maxwell, and Allen J. Moore, escaped with a few bruises, but they were placed at a great disadvantage, as none of them could speak the language of the country. The United States consul at Pernambuco took charge of the survivors, and Moore expected that they would leave for New York on a steamer early in July.

Moore was formerly employed in Keith's. His mother communicated with the State Department in Washington, but the red-tapeism of the Government prevented her from getting much satisfaction. In his letter Moore states that he attended to the proper interment of the remains of Balabrega and Bartlett.

MEETING OF VAUDEVILLE MANAGERS.

The Association of Vaudeville Managers of America held several important meetings at their offices in this city last week. The daily papers being denied information concerning the matters discussed, printed "fairy stories" about internal strife and red hot arguments supposed to have taken place.

To get the facts a MINOR man called upon E. F. Albee yesterday. Mr. Albee said: "The meeting was called simply to discuss matters of interest to the association, which were overlooked when the association was formed. Naturally a lot of things occurred when we got down to business which no one had thought of when we were organizing, and it was to settle all these small details that the members were called together. On Saturday, when the last meeting was held, I never saw a happier or better satisfied lot of men than those who left the offices of the association. We enrolled six new members. They are Percy G. Williams, of Brooklyn; Jules Hurlig, of New York; S. Z. Poll, of New Haven; M. Shen, of Springfield, Worcester and Montreal; Jacob Wells, of Richmond and Norfolk; and Samuel Schubert, of Syracuse. It was arranged that John J. Iris should go to Chicago, as Western representative of the Eastern branch, and that E. Feiler shall represent the association in Europe."

THE MINOR man asked Mr. Albee about the salary question, and he stated that that matter would be adjusted satisfactorily to all concerned.

THE MINSTRELS BY THE SEA.

Primrose and Dockstader's Great American Minstrels opened the second week of their engagement at Manhattan Beach last evening. The entertainment presented is far above the average, and judging by the large attendance and applause, "Prim" and "Dock" have another big season in store for them. The first part introduced Neil O'Brien, Larry Dooley, and Charles Kent as end men and interlocutor. In the first edition, and later on George H. Primrose and Lew Dockstader make merry. The vocalists are Charles Kent, George Tweslynn, Harry Ellis, Charles D. Warren, Walter Vaughn, Arthur Walters, Ed Bogart, and St. Merritt. In the second part an elaborate series of beautiful pictures, of scenes in the South, shown with telling effects, lead up to Primrose's dancing specialty, in which he is assisted by two "picks." Dockstader impersonated Bryan and McKinley speaking from the back of a train, and he won plenty of laughs with his humorous political pointers. Larry Dooley and Charles Kent, Bogart and O'Brien, and the Carl Damman Troupe did their share toward helping the audience to have a good time.

THE KOSTER AND BIAL LEASE.

The heat of last week was intensified by the circulation of lively rumors concerning Koster and Bial's and its management for next season. A. A. Hashim, of Philadelphia, was in the city for several days, and when he left for home stated that he had secured the lease and that the house would be added to his chain of vaudeville theatres.

Much publicity was given to Mr. Hashim's announcement, and people were not prepared for a manifesto issued by John Koster on Sunday, in which he denied in the most emphatic way that Mr. Hashim or any one else had secured the lease of the house.

Mr. Koster's announcement conveys the information that the Standard Amusement Company, of which he is manager, will continue to put on the entertainments on the roof until Sept. 1, when the formal opening of the music hall will take place under the same management.

GRIFFIN TRIES A NEW SKETCH.

Gerald Griffin gave a trial performance on Saturday afternoon last before the audience at Keith's of a sketch called Little Nibba, written by the late H. M. Pitt. Mr. Griffin was assisted by Minnie Church and William Fredericks. The plot of the sketch is very simple, and tells the story of an old miser who finds his long lost granddaughter in the person of a little newgirl.

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